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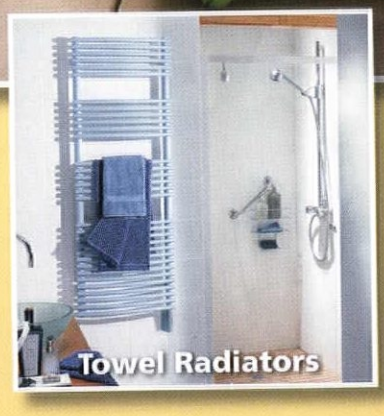

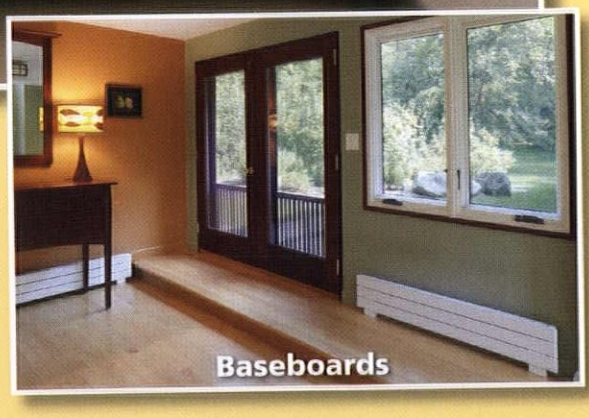

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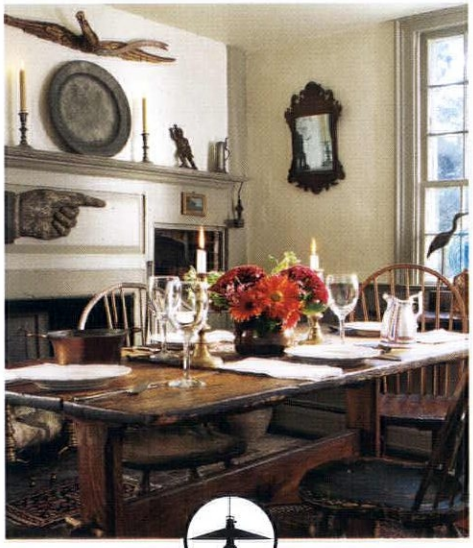
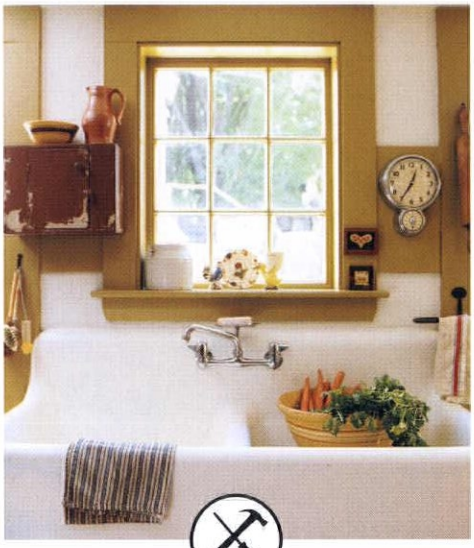
MAY 2020

SAVING OUR HERITAGE ONE HOUSE AT A TIME

HISTORIC PRESERVATION MONTH MAY 2020





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ON THE COVER In Quebec, a pretty house is stewarded by the second generation.
PHOTO BY PERRY MASTROVITO. SEE PAGE 82.

Preservation, one at a time

Every May, with the National Trust leading the way, preservation groups, historical societies, and related businesses celebrate our country's diverse and unique heritage with National Preservation Month. At a national level, the hoopla is often reserved for civic projects, for Main Street revitalization, for Congressional help with tax relief. Individual homeowners deserve a huge chunk of credit, however: It is the long-term, ongoing, privately financed rescue of millions of houses over many, many decades that preserves buildings, neighborhoods, and towns.

Since its first issue in 1973, OHJ's coverage of DIY conservation and repair, historical design, and period-inspired interiors has fostered a steady but unrelenting praise of old houses—as embodied energy, as a tangible record of the past, and as an opportunity to live with history and maintain the local sense of place.

The need to spread the word never ends. In May, we step up coverage through social media and exclusive web content, with the participation of our like-minded sponsors: Abatron, Crown Point Cabinetry, Indow, Preservation Products, and Vintage Doors.

Walk around historic districts and tour house museums, stay at a historic hotel! Find out what's happening in your own town and through your State Historic Preservation Office. Learn about the Trust at **savingplaces.org**

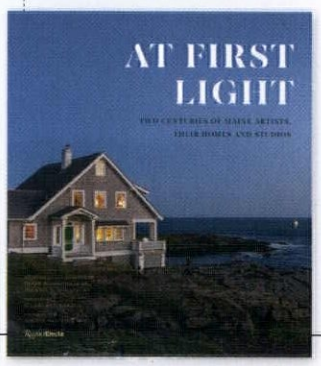
Long-time OHJ reader Dan Miller is also an indefatigable champion and hands-on participant in the preservation of Elgin, Illinois. Here's something he passed along: "If we feel we have the right to do whatever we want with something that has been there before us and will be there long after we're gone, we can do irreparable damage to our tangible history. We are not the owners of anything, we are temporary stewards. Historic preservation in our communities is a sort of insurance policy against the ownership mindset."

SIDE NOTES

STATE OF MIND

Slow to change, breathtaking, Maine attracts and then shapes artists, including Winslow Homer, Marsden Hartley, Rockwell Kent, the Wyeths, and William Wegman. From this truth comes an intriguing concept for a very satisfying book: to chronicle 26 Maine artists over 200 years by looking at the art and also at the surroundings that produced it—including their homes and studios. The photographer writes: "Because I have often done work as a photographer in historic preservation, going to old houses belonging to artists from the past felt very familiar. I have a system. I go into a house and sit down and wait till the place speaks to me and I hear those voices from the past. I can see what eyes had seen sometimes a hundred years ago, sometimes decades—what brought people here and what inspired them."

AT FIRST LIGHT: Two Centuries of Maine Artists, Their Homes and Studios, photographs by Walter Smalling Jr. (Rizzoli Electa, 2020).



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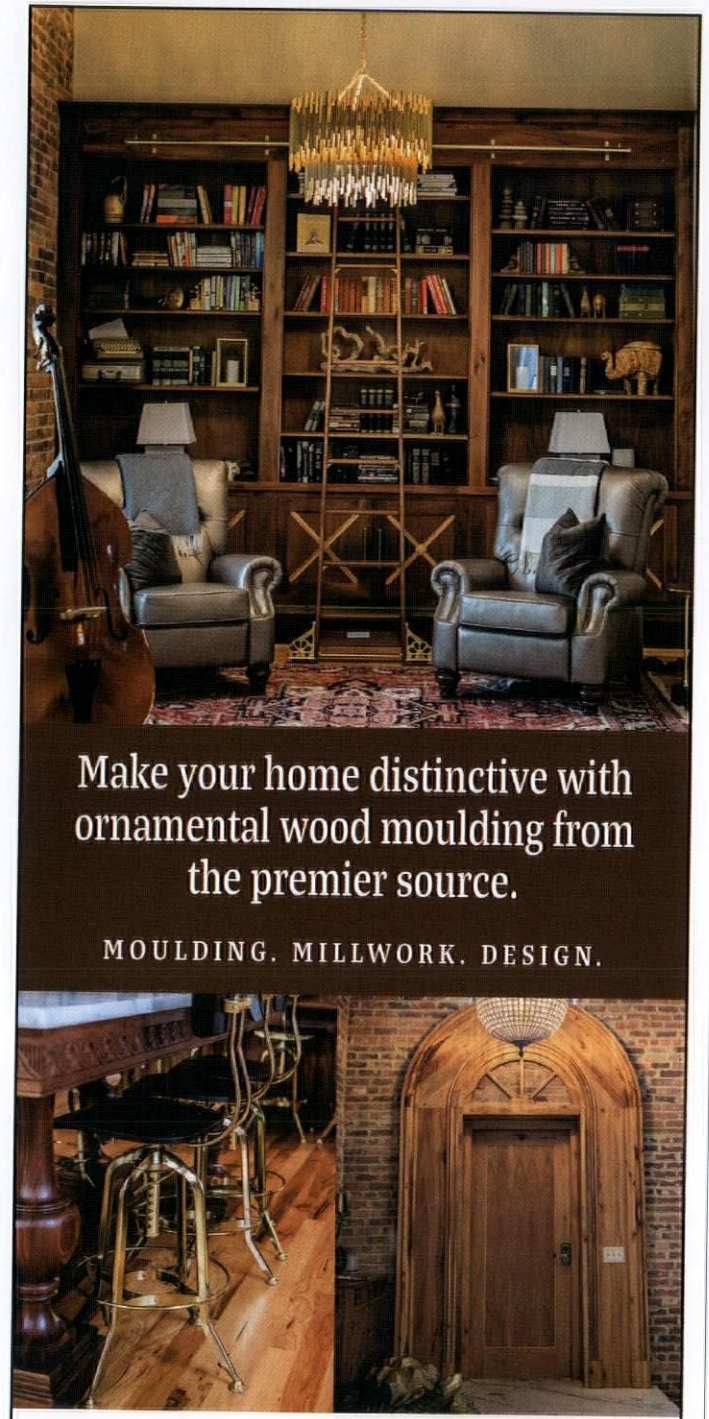

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20th-Century Furniture

New—but sympathetic to homes 1900 to 1950.

By Mary Ellen Polson

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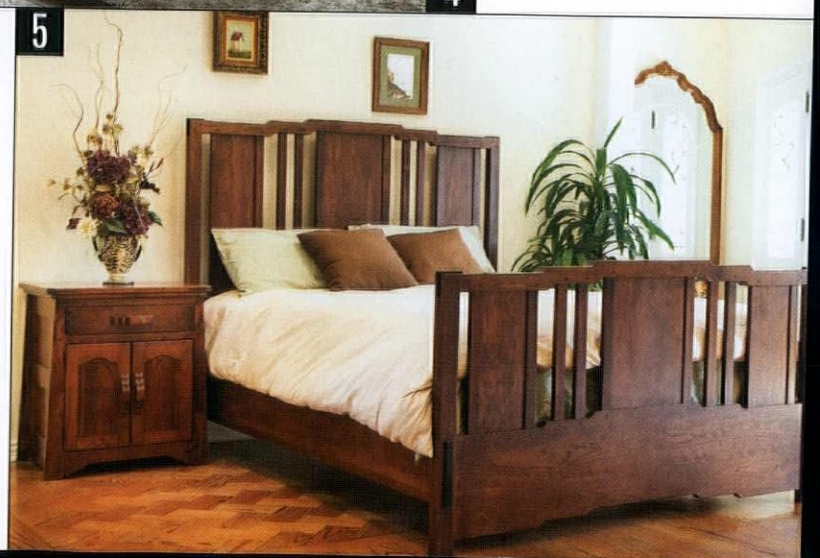

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1. MODERN CLASSIC

In 1929, Mies van der Rohe designed the Barcelona chair for the King and Queen of Spain, the companion stool for their attendants. By Knoll, the stool comes in nine different leathers. In Kilim red, $2,946. Lead time is seven weeks. Design Within Reach, (800) 944-2233, *dwr.com*

2. CLUB DECOR

The Tulip channel-back club chair recalls the comfortable seating found in Twenties and Thirties men's clubs. Studded with decorative nail-head trim, the chair features sumptuous padded arms, seat, and three-channel back. Made and priced to order. Hancock & Moore, (828) 495-8235, *hancockandmore.com*

3. MCM EASY

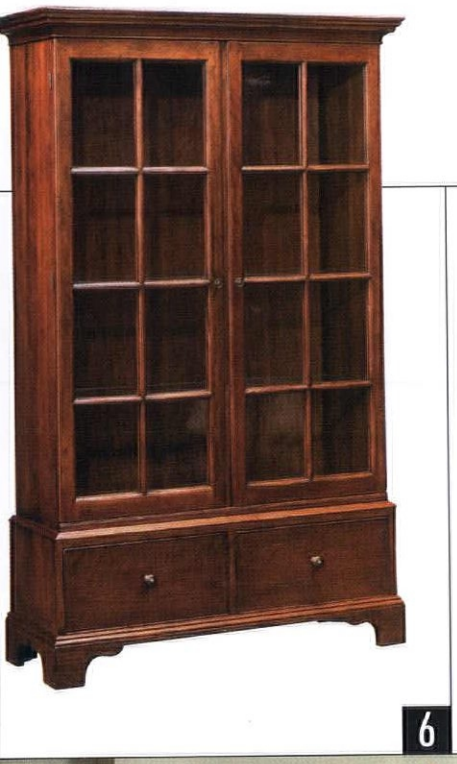
Compose a sectional perfectly in scale for a Mid-century Modern house with modular seating from Simplicity Sofas. Units are designed for hard-to-furnish homes with door openings or stairs as narrow as 15 inches. Solid oak construction, $649 to $999 per piece. Simplicity Sofas, (800) 813-2889, *simplicitysofas.com*

4. REVIVAL STUNNER

The Pennsylvania-made Hepplewhite side chair has hand-inlaid panels on the crest and bellflower inlays on front legs. The back splat is carved from solid mahogany; tapering legs end in spade feet. $625 includes shipping. Niagara Furniture, (717) 769-7906, *niagarafurniture.com*

5. EN SUITE

Inspired by the designs of Charles and Henry Greene, the San Marino bed is made of hand-selected cherry with pegged detailing; also available in



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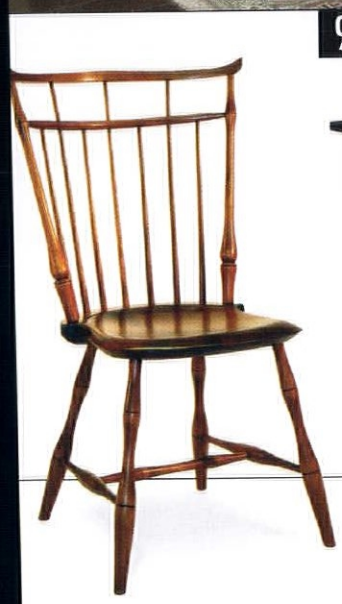

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quarter-sawn white oak and red oak. Queen, $3,745.95. Cloud-lift nightstand, $1,649.95. Barn Furniture Mart, (888) 302-2276, *barnfurnituremart.com*

6. GRACEFUL CASE

The Auburn bookcase from the Finger Lakes collection hits all the right notes for a Colonial or Tudor Revival home. In cherry with divided-light glass doors, it's 79 ½" tall x 48 ¼" wide x 16 ½" deep. Choose a wood or mirrored back; $4,319. Stickley, (315) 682-5500, *stickley.com*

7. A COTTAGE DRESSER

The extra-wide, two-over-two Carolina chest is bench-built in the U.S. in 65 standard colors and four stains and may be customized. As shown in St. Croix, it's 48" wide x 20" deep x 34" high: $3,340. Cottage Home Furniture, (866) 223-2757, *cottagehomefurniture.com*

8. AMISH CRAFT

The centerpiece of the MäRyan dining suite is an unusual trestle table with decorative brackets. The table measures 42" wide x 72" long. It's shown with four side and two armchairs in quarter-sawn oak. Table, $7,149. Chairs with leather seats, $1,242–$1,347. Simply Amish, (217) 268-4504, *simplyamish.com*

9. FEDERAL REVIVAL

The Birdcage side chair, light but durable, is one of the hardest Windsors to make. Perfect for a Colonial Revival house, the fan-back style measures 36 ¾" high x 20 ½" wide. Maple turnings, oak, and pine seat are standard (maple seat is an option); $629 to $698. D.R. Dimes, (603) 905-9048, *drdimes.com*

10. TURNED-LEG TABLE

Well suited to transitional interiors, the turned-leg farm table by Borkholder is available in four sizes (from 38" wide x 66" long). Order with leaves, or as a solid top in a choice of seven woods and different finishes; $1,960 and up. Modern Bungalow, (303) 300-3332, *modernbungalow.com*

FIT **APPLIANCES**

Some period-friendly options.

1. TWO-TONE & NICKEL
The model 1855 all-electric, four-element, smooth-top range in bisque and black is lavished with nickel trim on door frames, front legs, and skirt. Controls are hidden in the upper cabinet. Find a work surface and convection oven, too: $7,795. Elmira Stove Works, (800) 295-8498, *elmirastoveworks.com*

2. RETRO ICEBOX
Ideal for getaway cottages and other petite spaces, the 24" Retro-style refrigerator comes in a dozen colors, and also with motifs from Mickey Mouse to the Union Jack. Very quiet (38 dB), the fridge measures 60 ¼" tall x 30 ¼" deep x 23 ⅔" wide: $1,999 to $2,499. SMEG, (888) 763-4782, *smegusa.com*

3. PROFESSIONAL RETROFIT
No room for a "standard" 36" range? The 30" Professional Series gas range has non-digital (analog) controls, four sealed burners, iron grates, and a convection oven. Stainless steel in five door colors, including Rosso Red: $4,509. Bertazzoni, (800) 966-8300, *bertazzoni.com*

4. FIFTIES WAVE
Need every appliance in your 1950s kitchen to sing in period style and color? The Retro 800-watt countertop microwave oven is just the ticket. In Aqua or Retro Red, it's detailed with a chrome door handle and other accents: $119.99 to $129.99. Nostalgia Products, (920) 347-9122, *nostalgiaproducts.com*

5. WIDE RANGE
Rocking a mid-century vibe in white and chrome, the 48" Mercury dual-fuel range includes three ovens that operate independently and five sealed gas burners. The extra-large oven on the left is multi-functional; the one on the right offers European convection; $6,519 and up. AGA, (800) 223-3900, *aga-ranges.com*

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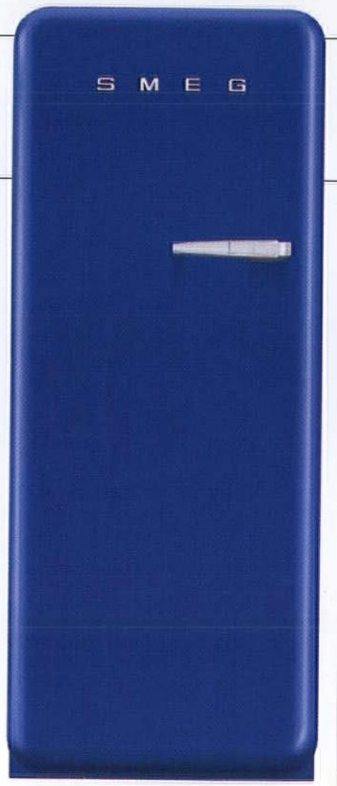

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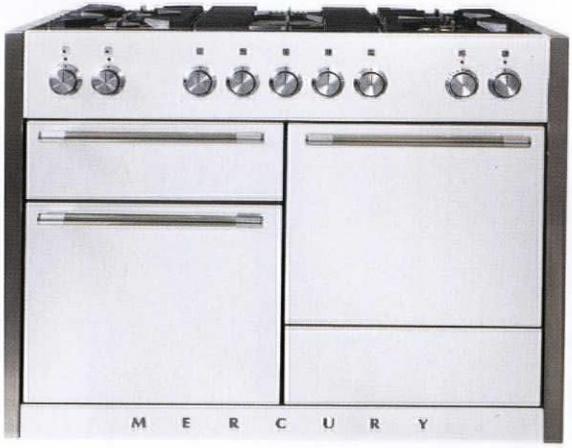

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The Streamline Era

Depression and war meant a housing bust in the 1930s–40s; the houses built may be noteworthy Art Deco or Moderne examples.

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Andrew Northrup/Michael Shenfeld, Jameson Sotheby's, jamesonsir.com

PITTSFIELD, MA / $739,900

The 1943 limestone exterior is restrained French Provincial, but inside we find a Moderne sensibility, with shallow-arch passageways between formal rooms, and horizontal, five-light French doors. There's original tile, a limestone fireplace, and hardwood floors.

Scott Parker, Berkshire-Hathaway Michigan, bhhsmichiganrealestate.com

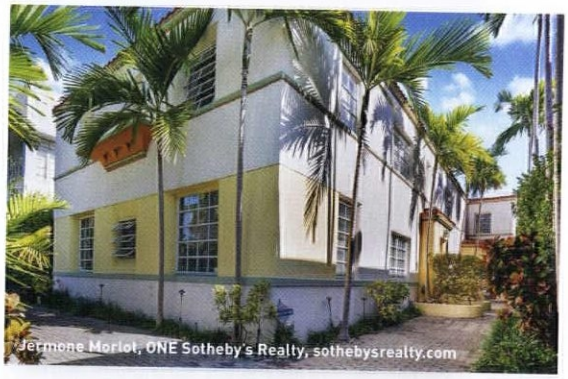
HARTFORD, MI / $249,000

This concrete-block Art Moderne villa was designed in 1936 by Chicago architect Charles P. Rosson. With a dramatic double staircase, the interior retains original trim, a bold tile fireplace, slate and tile floors, three baths with original tile, and a laundry chute.

Dana McKillop, Windermere Realty Trust, windermereportland.com

PORTLAND, OR / $1,045,000

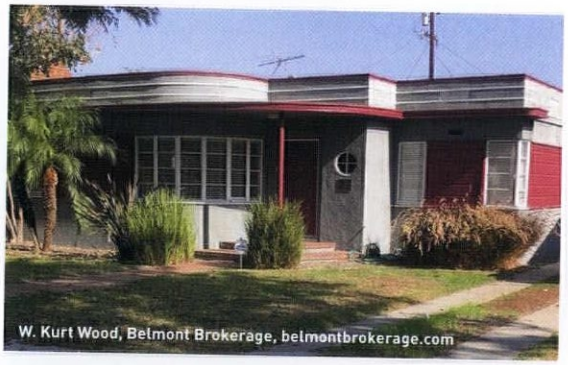
Reading Tudor Revival on the skintled-brick and stucco exterior, this 1931 house is full of Art Moderne touches, including deep, sculpted cove mouldings, unusual ogee arches, a bathroom with a tub niche, and a wrought-iron stair railing.



Jermone Morlot, ONE Sotheby's Realty, sothebysrealty.com

MIAMI BEACH, FL 1934 / $825,000

This condo unit is in the Norma, a 1934 Art Deco building with a color-blocked Streamline exterior. Inside: hardwood floors and a curved, hand-carved corner fireplace, with arched passageways and a beamed ceiling in the living room.



W. Kurt Wood, Belmont Brokerage, belmontbrokerage.com

LONG BEACH, CA / $640,500

The Cheney-Delaney house is a rare example of Streamline Moderne. Built in 1937, its "ocean liner" style features curving corners, window bands, and a pronounced overhang. Inside are stepped soffits, curvilinear kitchen cabinets, and ziggurat arches.

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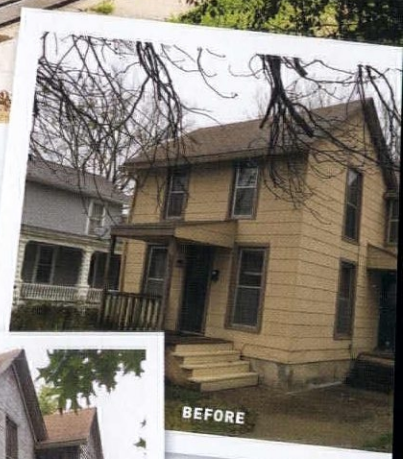
A CASE FOR PRESERVATION

A post-Civil war house in a historic district enjoys a dramatic reversal of fortune. **By Michele Eodice and Kami Day**

For decades, this 850-square-foot house had been a poorly maintained rental property in a National Register neighborhood in Lawrence, Kansas. It had been on the market for an unreasonably long time, despite its coveted location near the historic downtown.

When we first toured the house, it was the weak link on a block of distinguished homes. In the mid-20th century, the original porches had been removed and the house covered with asbestos shingles. Inside, holes had been brutally blasted through walls to add services. To make it easier for renters to share the house, a second arm was added to the existing staircase at the landing midway to the upper floor. The historic flooring was covered with carpet and vinyl and the walls with cheap wood paneling.

Our house had been deemed "non-contributing" to the historic district, meaning it was ineligible to qualify for preservation tax credits. David Sain, of the design-build firm Rockhill and Associates,

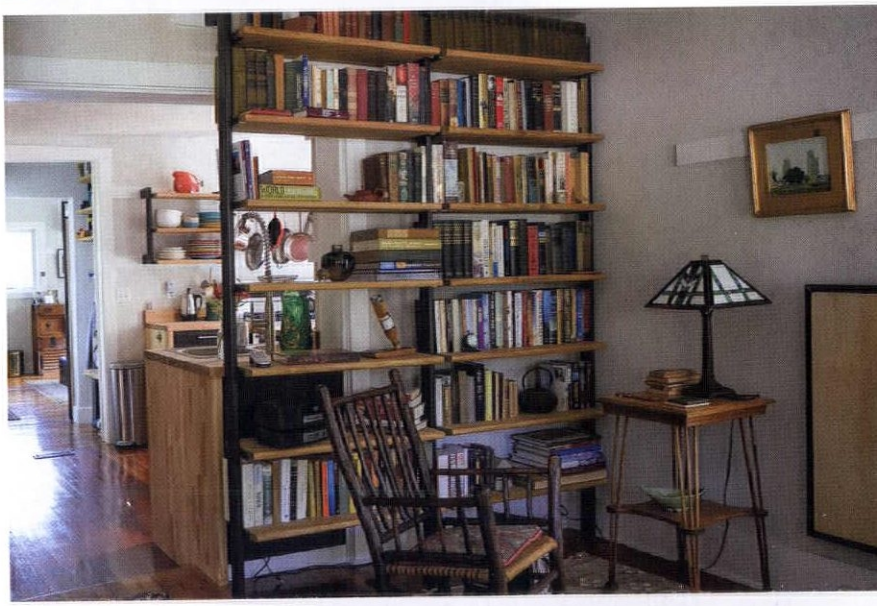


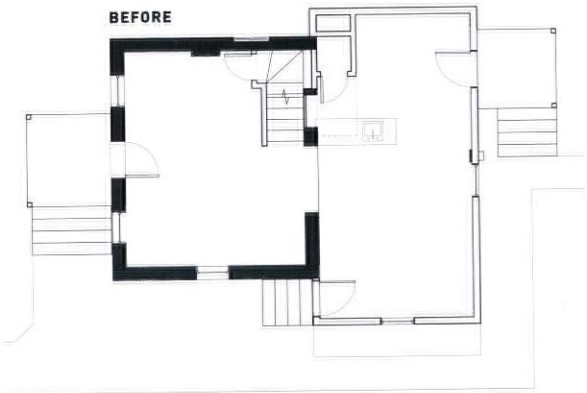
ABOVE Asbestos shingles were removed to reveal the 1871 brick structure and the 1905 wood-framed addition. Evidence showed that a wraparound porch had connected the front door to the kitchen. Work included repointing brick walls; repairing siding and replacing damaged material with new cedar clapboards; repairing eaves; removing stucco from the stone foundation.

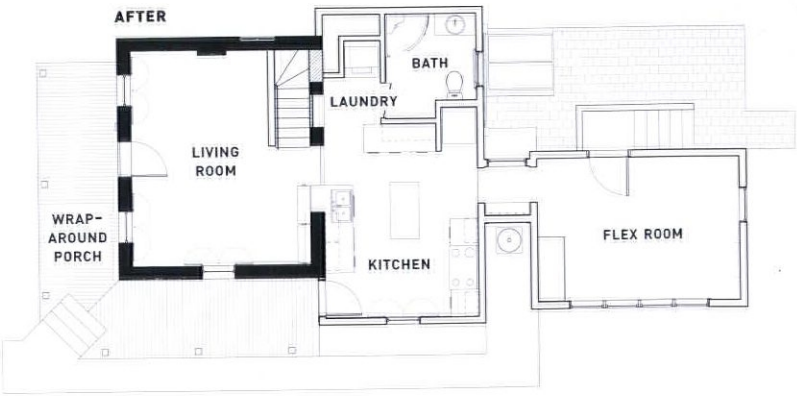
SHOW US ● Submit your successful project, large or small, to **ppoore@aimmedia.com**.

LEFT A flat rail and appropriate baseboard give the living room pleasing proportions. **BELOW** Very simple bookcases divide the living room from the kitchen.

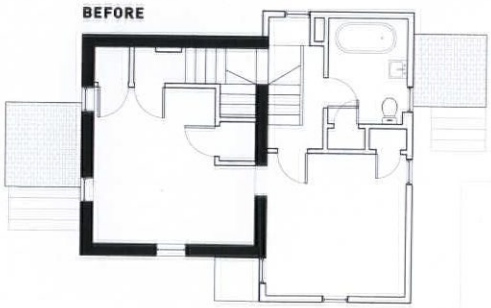
BOTTOM LEFT A new "flex room" at the rear mimics a typical service porch that might have been enclosed. Connecting it with a "hyphen" or short bridge to the old structure freed the project from several design restrictions.

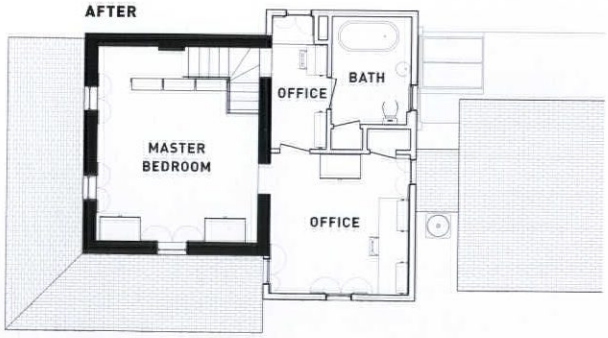






ABOVE The original bathroom upstairs kept its clawfoot tub. **BEFORE** Mid-20th-century paneling hid the condition of plaster. **RIGHT** At the top of the stairs, a bookcase lends enclosure to the bedroom. **BELOW** Minor changes upstairs allowed for a more open bedroom and two home-office spaces.





worked with the local Historic Resources Commission and the city of Lawrence to get a partial-demolition permit, allowing removal of the siding and wall coverings, the carpet and vinyl flooring, partitions and cabinets. We found oak and fir tongue-and-groove flooring throughout. Though damaged and neglected, much of the original 1871 plaster (applied directly to the brick) was intact. In the 1905 wood-framed addition, plaster was on wood lath. We'd learned that the original house had been built by the plasterer J. Whiteside, which made preserving its plaster an even higher priority.

After exploratory demolition, the building was deemed a contributing structure, so work was eligible for tax credits if it met the Secretary of the Interior's Standards for the Treatment of Historic Properties. Design of the new work led to lengthy negotiations with the Lawrence Historic Resources Commission and the Kansas State Historic Preservation Office. The new porch follows the ghosting of the original wraparound, the shape of which was shown in a plan view on the 1905 Sanborn Fire Insurance Map. As there were no photos, we faced much consternation about the appropriate design and details. In the end, we were required to keep it minimal to avoid upstaging the historic structure.

Rockhill and Associates was there for us from the beginning: they helped us find the house, were our architects, shepherded the preservation through historic reviews, and they did all the on-site work that local code would allow.

 FOR RESOURCES, SEE PAGE 95.

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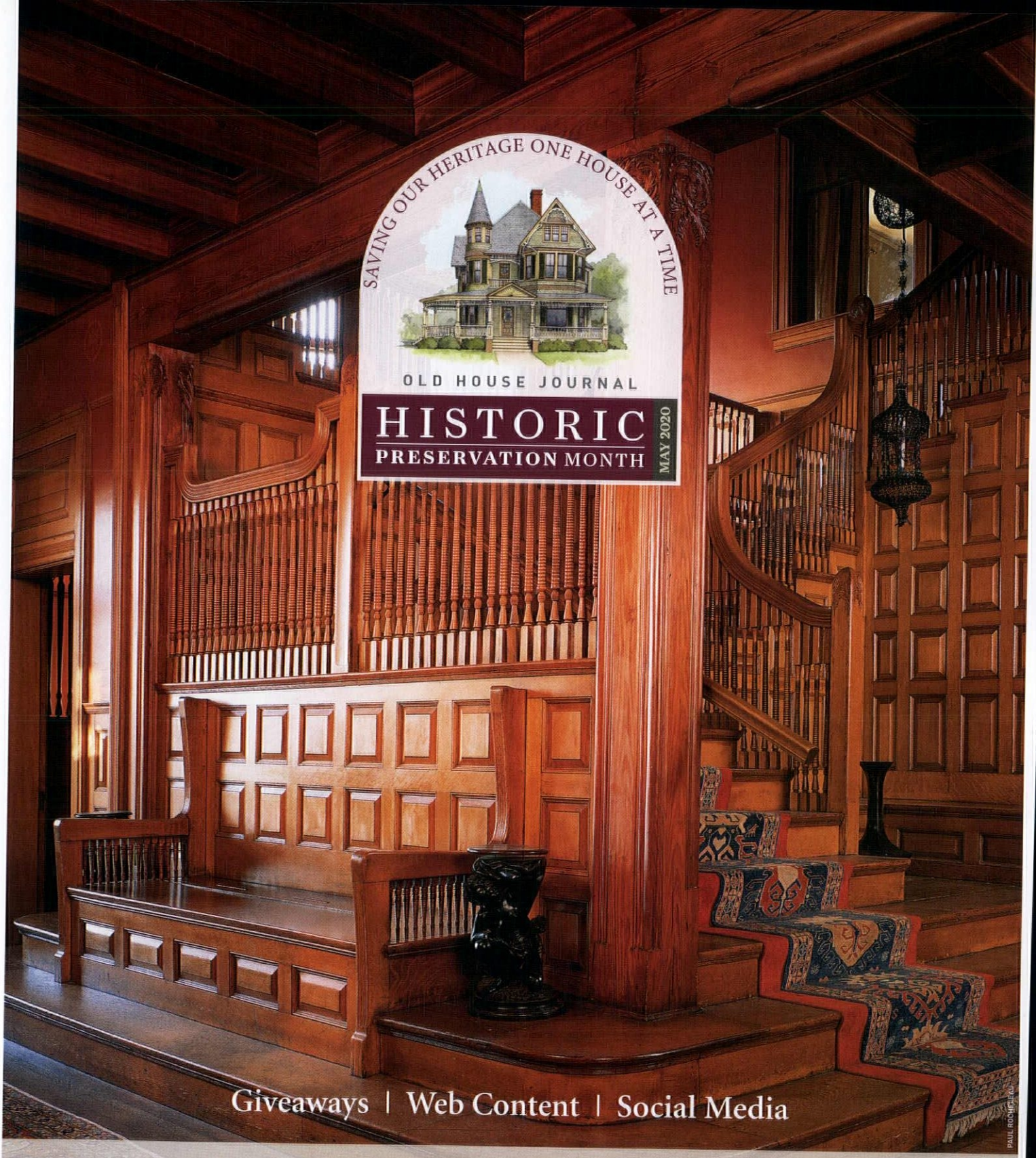

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DESIGN

In what is now the dining area of a 1770s half-Cape in coastal Massachusetts, the woodwork is original to the well-preserved house. The fireplace retains its bake oven.

HERITAGE, BY HOMEOWNERS

UNIQUE, INIMITABLE, OUR OLD HOUSES EMBODY THE PAST, even as they must by necessity adapt to changing culture and technology. **page 22**

22 **PRESERVATION AT HOME:** GOOD EXAMPLES AND HOMEOWNER TIPS
Preservation of private homes often is not mandated; it's just more interesting, budget-friendly, and the right thing to do.

+

28 VINTAGE VISION
30 KITCHENS + BATHS
32 THEY STILL MAKE

"We own an 1890 Queen Anne Victorian home. After putting in major renovations for 10 years (boiler, electric, central air—and pushbutton light switches), we've arrived at the 'pretty' interior work. We are thrilled that the woodwork has never been painted! **OHJ celebrates [our] labor of love.** In a world where magazines and TV shows push open concept, painted woodwork, white kitchens (while calling that 'maintaining history'), **we thank you for standing for the integrity of historic houses [and] those of us who treasure their features."** —THE CASE FAMILY, ELWOOD, INDIANA

Preservation AT HOME

After a joint Congressional resolution was signed into law, the National Trust for Historic Preservation began celebrating Preservation Week in 1973. The Presidential proclamation read, in part: "As the pace of change accelerates in the world around us, Americans more than ever need a lively awareness of our roots and origins in the past on which to base our sense of identity in the present and our directions for the future."

In 2005, the Trust extended the celebration to the whole month of May. At the national, state, and local levels, organizations host events, instill community pride, promote heritage tourism, and share information about the benefits of preservation. This retrospective looks at what private homeowners can do in their own houses. **BY PATRICIA POORE**

OPPOSITE Period wallpaper, a converted gaslight, and American Empire antiques attest to appreciation of this Greek Revival house, assuring the preservation of its fine plaster and woodwork. A succession of owners apparently understood its worth, whatever their generation's prevailing tastes. **ABOVE** Most old houses are not exemplars, and nobody famous ever lived there. But even a stoic half-Cape like this one embodies 250 years of history and, well preserved, is a cultural artifact. A cluster of old houses defines a neighborhood or town.

OFTEN IRREPLACEABLE

A spectacular house attracts owners who appreciate and will conserve it. Still, owing to changing tastes, many old houses have lost solid walnut doors, cast plaster, stained glass—parts never to be replaced.

consider...

1 ***INTRINSIC VALUE:*** *of old-growth hardwood, fine workmanship, folk graining that survives on a mantel. That alone makes a thing worthy of preservation.*

2 **THE INTENTION** of the original design. A new owner might be forgiven for tearing out an element that has been sullied or feels anachronistic. But what does it tell us? Cleaned up, that very item may be a focal point and a clue to proportions—even if decorating isn't "period."

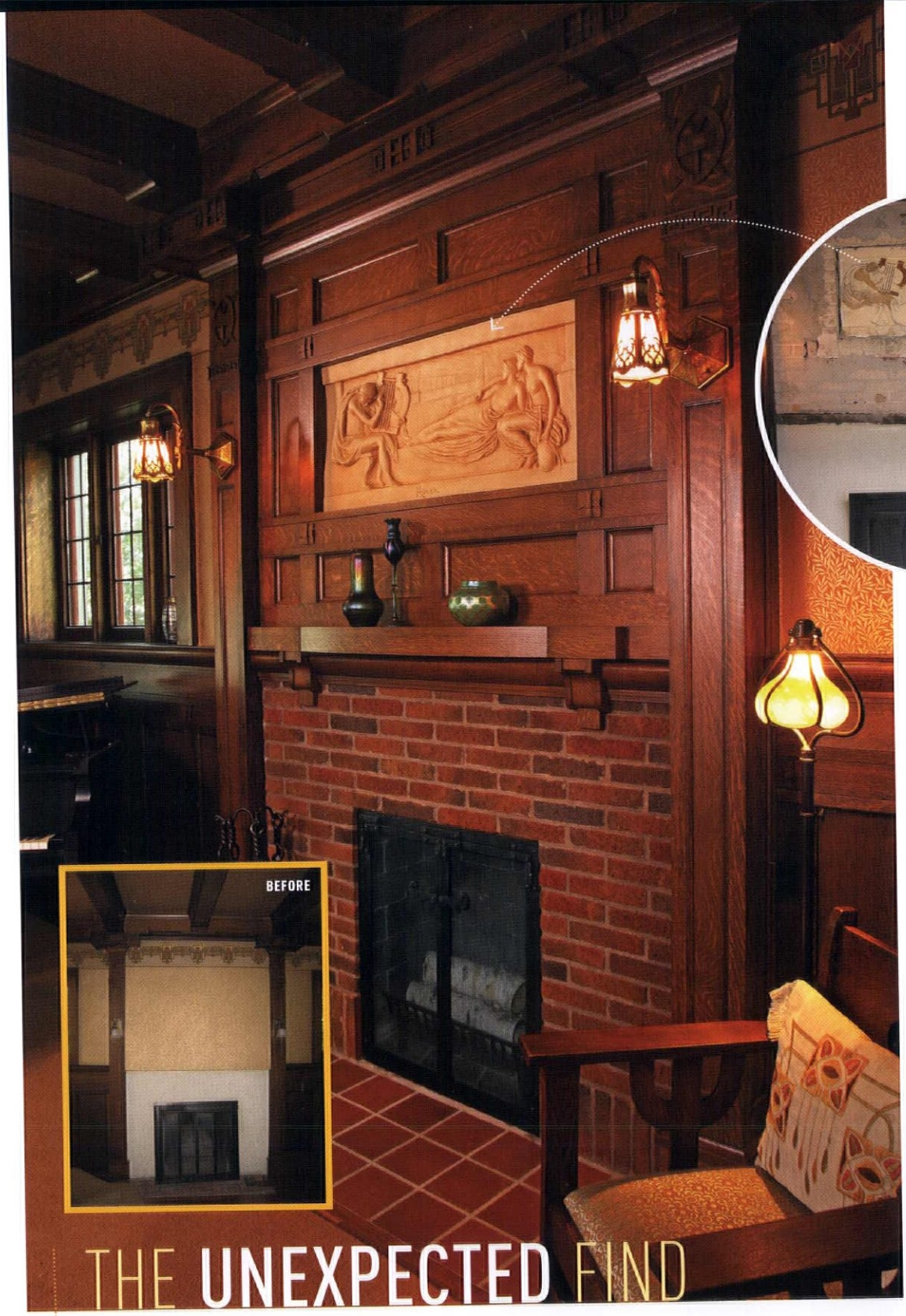
3 **CONTRIBUTION TO THE STREETSCAPE.** For example, despite the difficulty and expense, owners of this Register-listed Queen Anne found it imperative to restore its Victorian porch. Enough of the structure and lacy panels remained to guide the work by Full Circa of Portland, Ore. A fanciful period porch remains a public amenity—worthy of preservation, even if the current owners might prefer a white-painted interior furnished by West Elm.

Celebrating preservation is not the same as calling for period rooms. Many people don't want the fuss or expense of a revival interior. Preservation allows for painting the plaster walls white and hanging modern art. Preservation doesn't demand putting back what was lost.

It's critical to understand the difference between what is permanent (ripping out the main staircase) and what is ephemeral (painting a bedroom blue). Not that it's always so clear, of course: painting original, natural-finish mahogany or quarter-sawn oak comes to mind. It's reversible, sure, but only after pain and suffering, and with an environmental cost.

Unlike *restoration*, which can be conjectural and expensive and is rarely a mandate, *preservation* is an easy call. At the core, it means "let it be." Whether the work at hand involves restoration, rehabilitation, or remodeling, having a preservation mindset is good because it helps avoid destruction. Much of our old housing stock holds rare material, magnificent craftsmanship—and our cultural history. Old houses often suggest valuable lessons: Aren't pocket doors proof that an open plan sometimes needs to be closed?

As temporary inhabitants, we should resist destroying things, especially the good work of the past and anything that managed to survive decades or centuries of use. We should respect the workmanship we find, and honor materials that may be no longer available or affordable.



INSET The room retained most of its woodwork, but the fireplace treatment was curiously flat. **ABOVE** Exploration revealed an original bas-relief panel behind a drywall patch, and handsome brick beneath the plaster. **LEFT** The relief panel was conserved; then the designers looked to existing elements in the room to create a proper frame and mantelshelf.

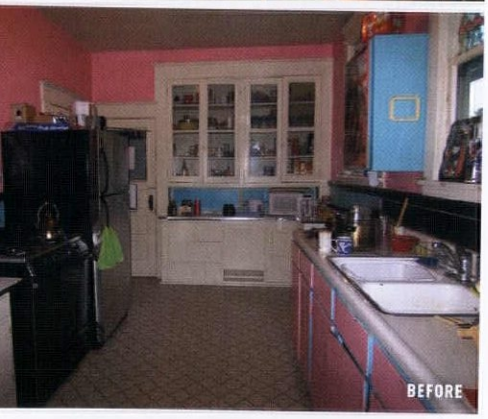
THE UNEXPECTED FIND

Dignity restored—by way of **the rescue of a major feature** hidden away during a previous remodeling. The owners of the fine but neglected house in St. Paul, Minnesota, asked David Heide Design Studio to help with the eyesore in the parlor: the fireplace. Discovery of a relief panel under the Sheetrock led the project. About half the brick was salvaged, and an overmantel designed to match woodwork in the room.

More Online Additions & preservation: **oldhouseonline.com/repairs-and-how-to/planning-an-addition**

consider...

4 SAVING THE BEST PART, even if the rest is trash. New owners found this hot-pink and turquoise remodeling, ca. 1969—the contractor assumed it should come down to the studs. But that big built-in dresser on the rear wall is original, worth preservation, and a great start for the design of a kitchen that goes with the house.



5 **KEEPING A RECORD** of the particular history. Adaptive reuse comes with a story, for example, which is why OHJ readers finding themselves at home in an old firehouse, a one-room schoolhouse, or a church decided to preserve the firemen's pole, the bell, or the stained glass.

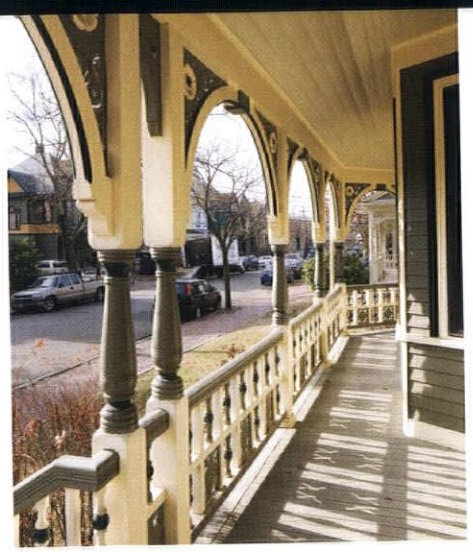
6 **Cleaning it first.** Unappealing as filth may be, it's not a good reason to toss out greasy cabinets or tarnished brass. Don't rush; and assume a lot of things are salvageable once stripped or cleaned. It's best to repair rather than replace elements, because eventually, after generations of replacement, a house is no longer original, and probably not coherent.

"Your taste doesn't matter." We'd have more preserved old houses if generations of owners had only taken that to heart. OHJ editors have seen Eastlake mantels discarded "because it's fussy" and endless original bits thrown away for being "old-fashioned" or the "wrong" color.

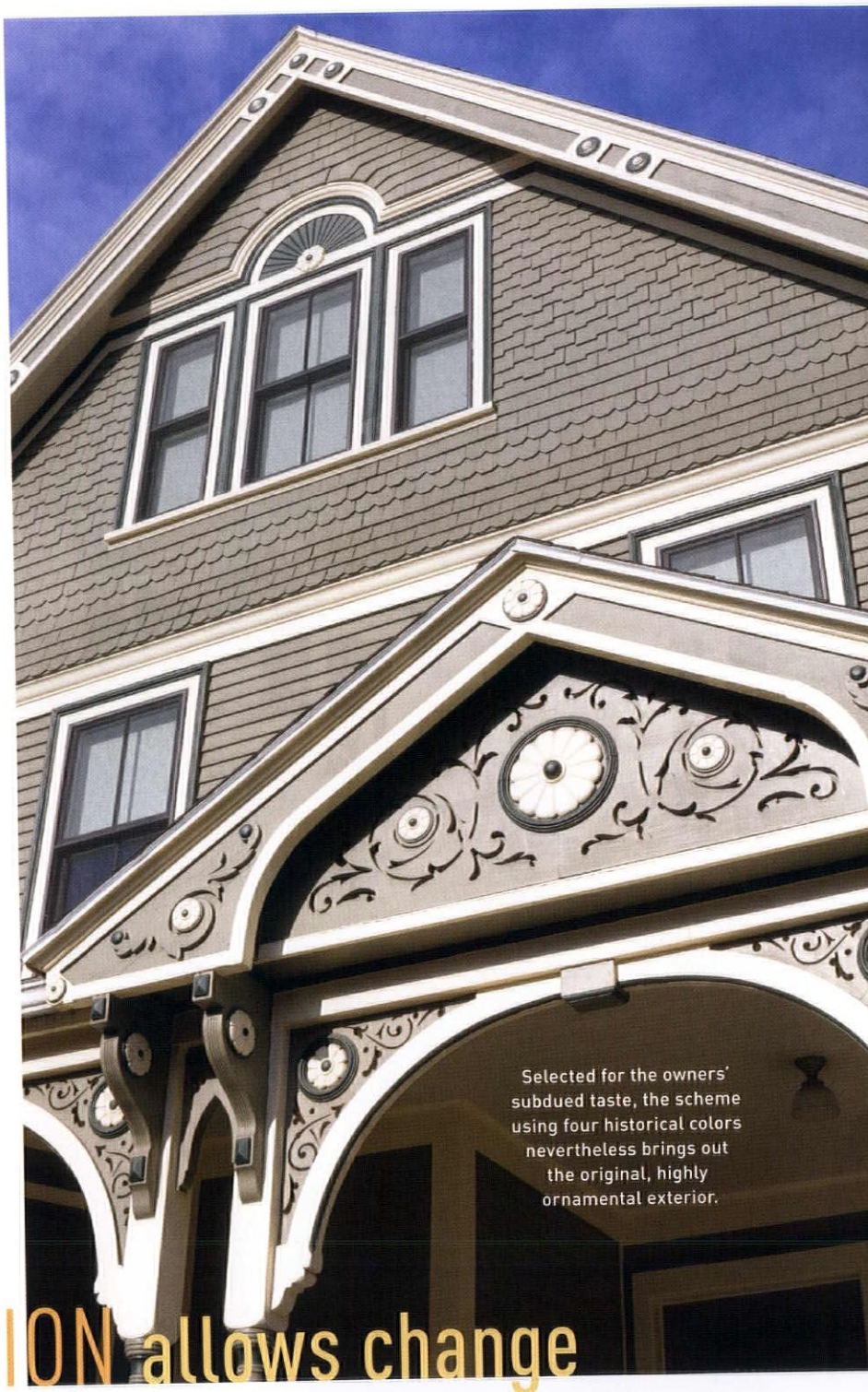
A house represents a particular time and style. If we learn about it, our changes will be in keeping with the original design. The mid-20th-century proclivity to turn Victorians into Colonials, for example, did not work out. Stripping off the gingerbread and painting out these houses only succeeded in making them ugly "white elephants" that would be very expensive to restore. From repairs to additions, any new work should enhance and clarify the original design intention, or at least not detract from it.

A harder sell is consideration of elements that make the house a cultural artifact. Perhaps the current owner doesn't use the narrow boxed stair at the rear of the house, or the cold pantry, or the fireplace in the dining room. Take them all away, though, and the house has lost the significance of its history. We must be careful about how much we change, because there is a tipping point. Most of us fell in love with an old house—not a new house made of old materials.

7 **RECENT HISTORY.** The idea that anything built after 1945 is not worthy of preservation was long ago amended. In many cases, it's true that the materials are nontraditional, but such innovations as laminates and plate glass hold their place in history. These houses and even whole developments are part of the cultural and built continuum. Consider iconic mid-century houses by Joseph Eichler—modest, albeit progressive and livable, homes going for well over a million dollars. Postwar Lustron houses, factory-produced and made of steel, are listed on the National Register. And don't assume that well-conceived later work has to be "scraped" from every historic house. We've been delighted to find a high-style Art Deco bathroom in an 1880s Queen Anne, and a glossy Depression-era kitchen in a woodsy Arts & Crafts Bungalow!



ABOVE The fabulous porch once was sheathed in plywood. **BELOW** Victorian pocket doors and casings, parquet floors, and a plaster ceiling medallion survived prior neglect.



Selected for the owners' subdued taste, the scheme using four historical colors nevertheless brings out the original, highly ornamental exterior.

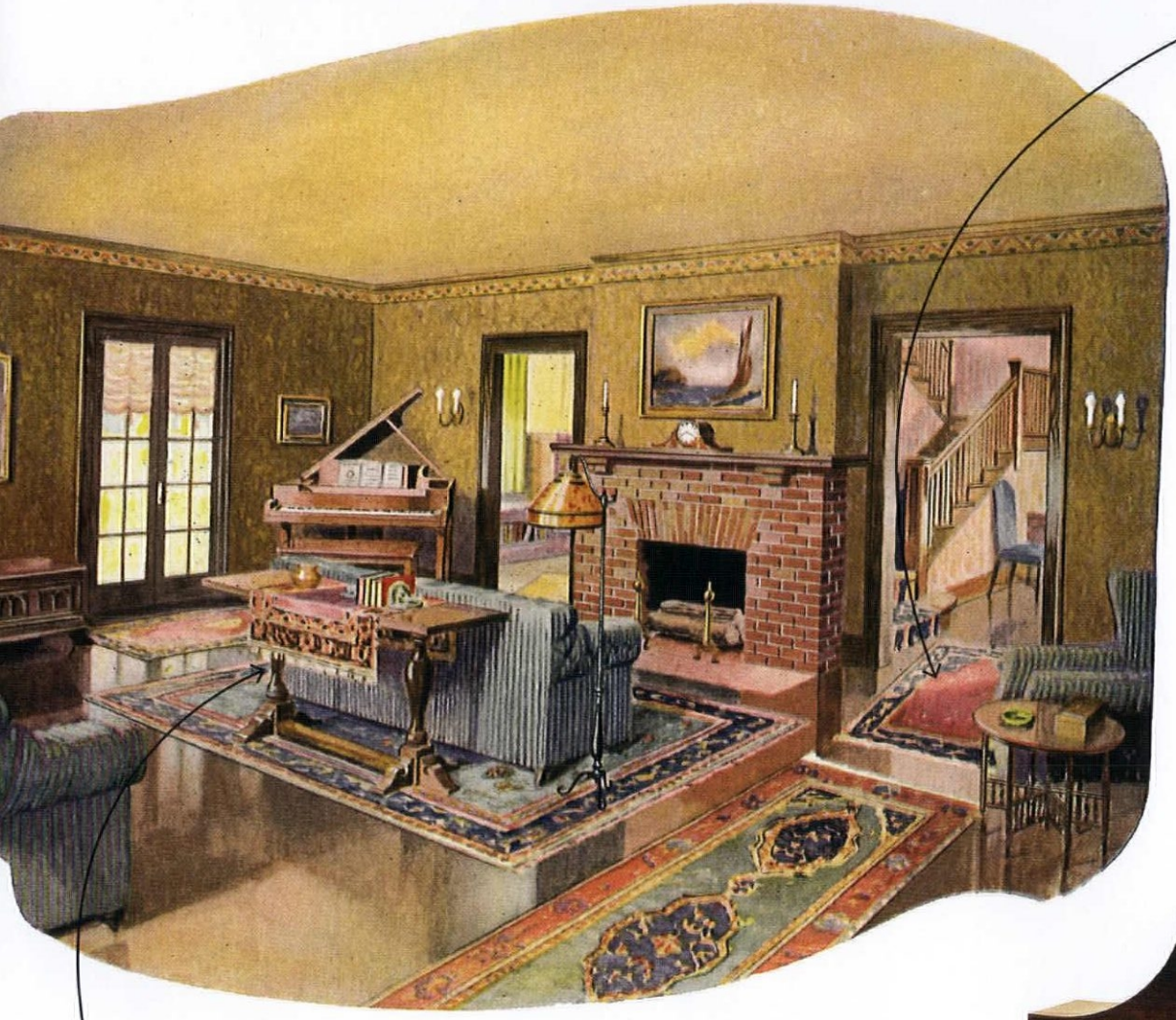
PRESERVATION allows change

Neighbors and passersby enjoy **the curb appeal of this Victorian,** one in a row of Queen Anne houses built beween 1883 and 1891. Shingle patterns, wraparound porch, and lively ornamentation are original, as are woodwork, plaster, flooring, and stained glass inside. It's no time capsule, however. Architect John Altobello worked to marry preservation to the uncluttered taste of his clients, who prefer **a contemporary, monochromatic look** over drapery and wallpaper—striking a balance between the ephemeral (paint) and the essential (architecture). Altobello also designed a substantial rear addition for a new kitchen.

FOR RESOURCES, SEE PAGE 95.

A Post-Arts & Crafts Living Room, 1926

From the kit-house company Gordon-Van Tine of Davenport, Iowa.



The sofa has superseded the parlor's center table in this family oriented living room. Note the period's ubiquitous French doors and multiple rugs.

In a tambour design virtually unchanged for a century, the Mason 630-161 mantel clock has a German-made, key-wound, Westminster chime movement. With a cherry finish on hardwood and veneers and a brass bezel, it's 20½" wide x 9" high x 5" deep. Howard Miller, $849, through stores and online retailers. ***howardmiller.com***

The mixed furniture and Colonial Revival lighting show this room's transition to traditional taste, even if door casings are the company's 'Craftsman' design and the fireplace would look at home in a bungalow.

In Colonial Revival tradition, the 'Virginian' double candle sconce is in solid, polished brass, with two candelabra sockets rated for 60 watts each. Measuring 11" high x 10" wide with a 6" projection, it's $179.90. ***houseofantique hardware.com***

The Sherwin-Williams website helps identify period palettes. These are labeled as Colonial Revival and Arts & Crafts colors—appropriate for this conservative room: Peristyle Brass, Roycroft Rose, Ruskin Room Green, and Colonial Yellow. Search interior historic colors at ***sherwin-williams.com***

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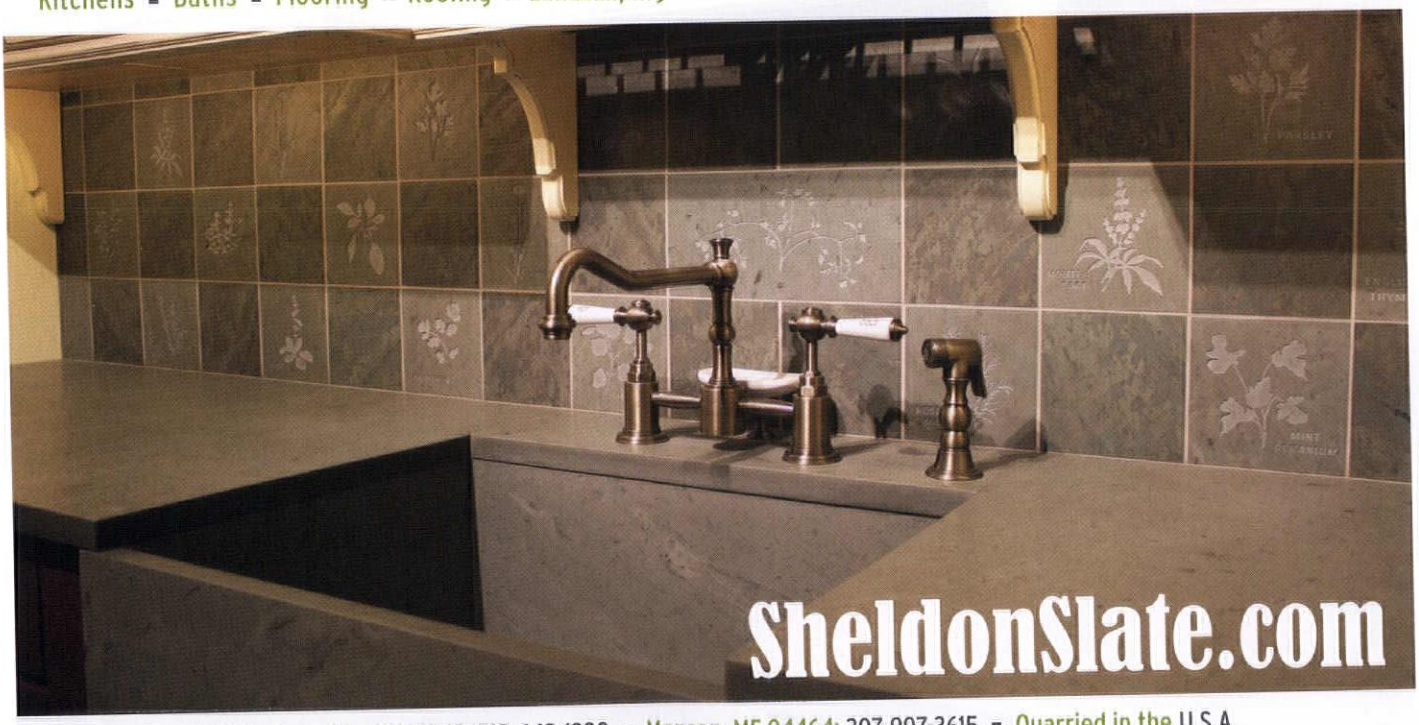

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Happy Kitchen for a Postwar Home

Most homebuyers would tear out a 1940s kitchen; this owner went in the opposite direction. **By Donna Pizzi**

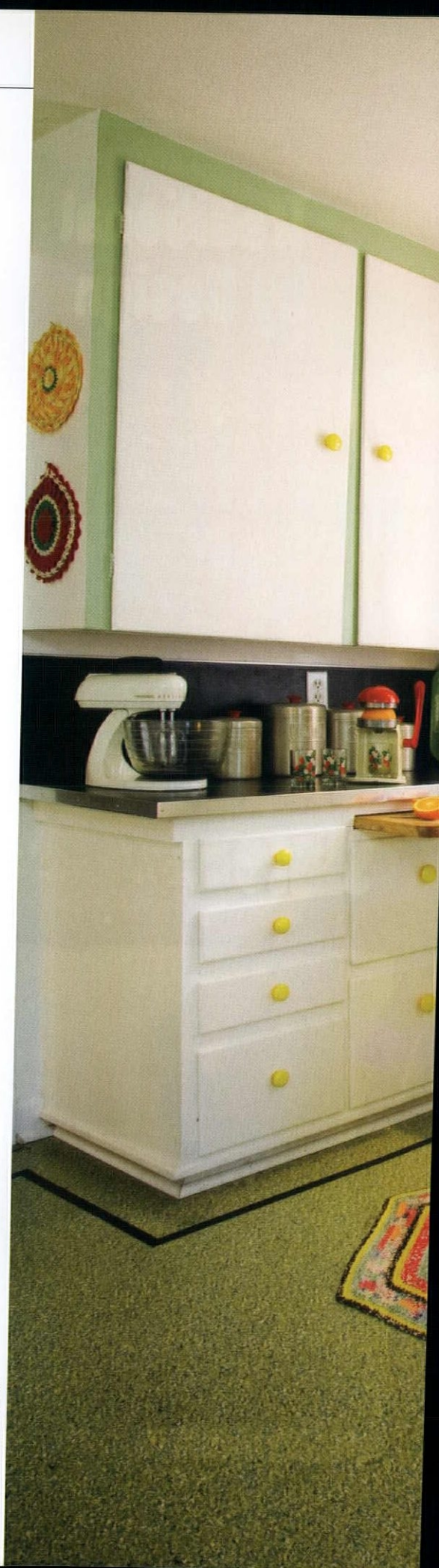
When Cindy Young was negotiating to buy her 1947 cottage in Portland, Oregon, the men selling it told her they were about to gut the kitchen. Cindy saw it as the most redeeming part of the fixer-upper house. She got the sellers to agree to leave the kitchen alone, and instead give her credit toward the Forbo Marmoleum floor she wanted to install. (She also got a new heating system and a fence in the bargain.)

Cindy boned up on the history of the period so she could appreciate the times. She culled decorating tips from advertisements in vintage home-décor magazines. "That's where the idea to use linoleum countertops came from—instead of atomic-age boomerang laminate, which is more 1960," Cindy explains. The entire house is furnished and decorated to the postwar period. A thorough search of neighborhood garage and estate sales turned up vintage accessories for every room.

1. WORKING VINTAGE
The stove is 1947, the Philco fridge from the '50s. Very authentic, and even if the appliances may be less efficient than today's models, they are smaller and aren't taking up space in a landfill.

2. CHEERY CHERRY WALLS
Wallpaper in the house is vintage, too: unused period stock purchased from Hannah's Treasures in Iowa. In the breakfast nook, a little wood table and chairs predate 1950s chrome furniture.

3. EVERY MATERIAL & DETAIL
The near-original but worn kitchen was restored with Marmoleum flooring and countertops. Rounded shelves hold 1940s dishware. Café curtains made from an old remnant mimic a style seen in a 1940s magazine.



BLACKSTONEEDGE.COM

BE INSPIRED...

If you want a Bakelite radio, it'll have to be vintage. An alternative is the 'Detroit' FM AM **radio alarm clock** with mid-century Motor City-style and real dial knobs. In red, green, blue, or black with an MSRP of $59.99, it's made by Audible Fidelity (U.K.) and sold through ***amazon.com***

Reissued **kitchen wallpaper** patterns dating from 1945–1950 include 'Apple Betty' and 'Sunnyside', from Bradbury & Bradbury's 1940s Post War collection. Cost is $175 per double roll. ***bradbury.com***

Retro in style but with an 18.5 cu.ft. capacity and a separate freezer, Elmira's **Northstar series** Model 1950 fridge comes in nine colors including Bisque, Mint Green, and Candy Red; priced at $4,295. ***elmirastoveworks.com***

Delta's 'Linden' single-handle faucet and side sprayer in chrome is just the sort of **affordable, Streamlined** piece that would have been in the house. For two- or four-hole installation, it's $110 through Home Depot. ***deltafaucet.com, homedepot.com***

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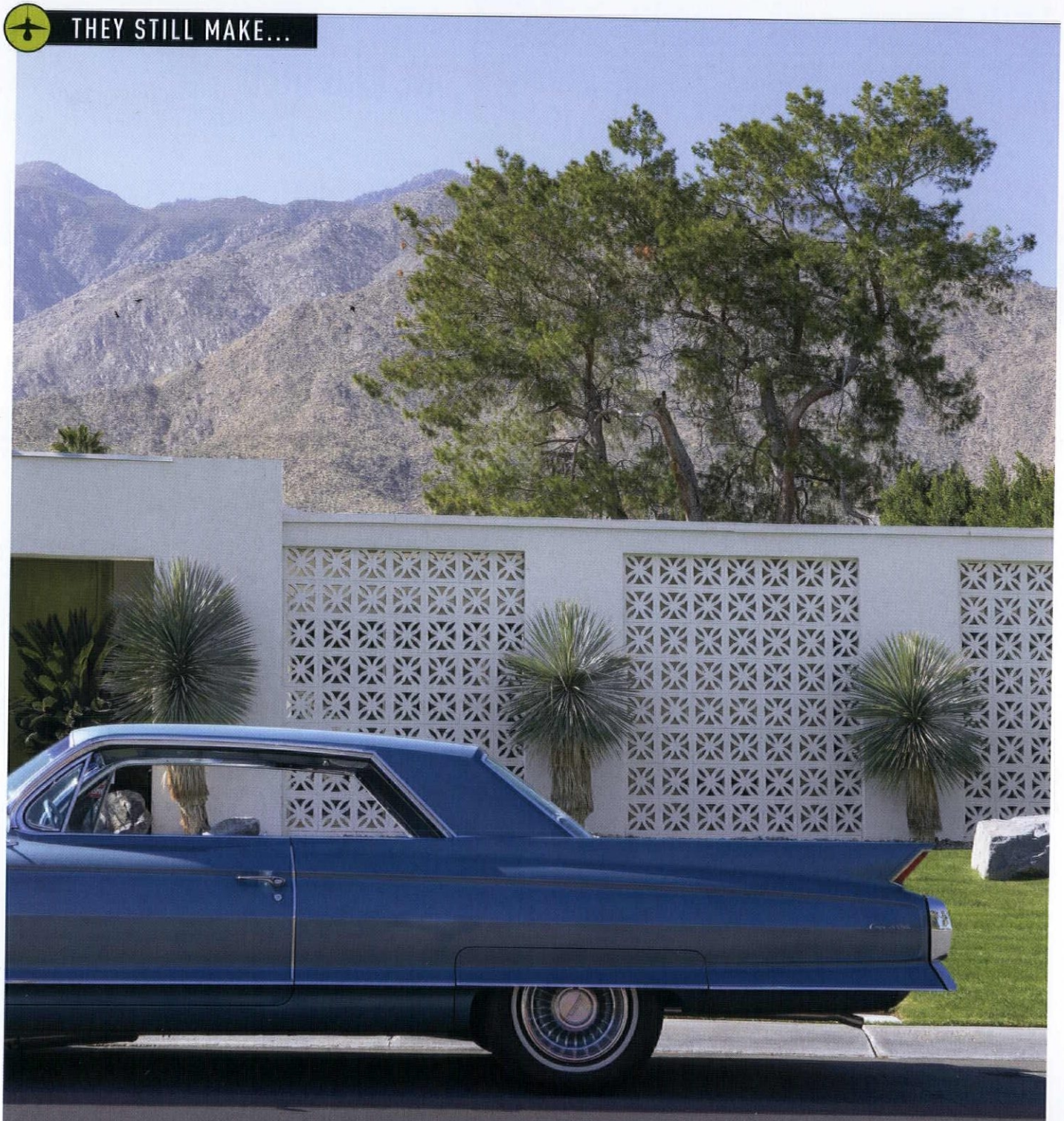

MID-CENTURY BREEZE BLOCKS

The popularity of ornamental concrete blocks as a resi-dential screen or fence soared in the 1950s and '60s, especially in Sunbelt areas from Fort Lauderdale to Los Angeles. Palm Springs, California, is the epicenter of appreciation, owing to the city's preservation ethic and the appearance here of perhaps 40 different designs. In the desert, the arc of the sun across the sky causes an ever-changing and decorative shadow pattern on walkway, patio, or pool. From a practical standpoint, the blocks create an effective privacy screen while allowing breezes to pass through. Several masonry suppliers offer stock or custom patterns. FOR TODAY'S MAKERS, SEE PAGE 95.

More Online www2.illinois.gov/dnrhistoric/Preserve/mid-century/Documents/grille-is-gone_rise-and-fall-of-screen-block.pdf

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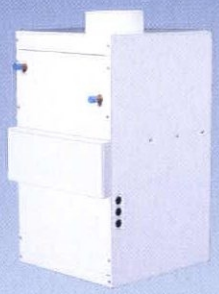

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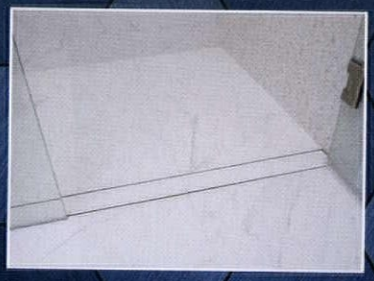

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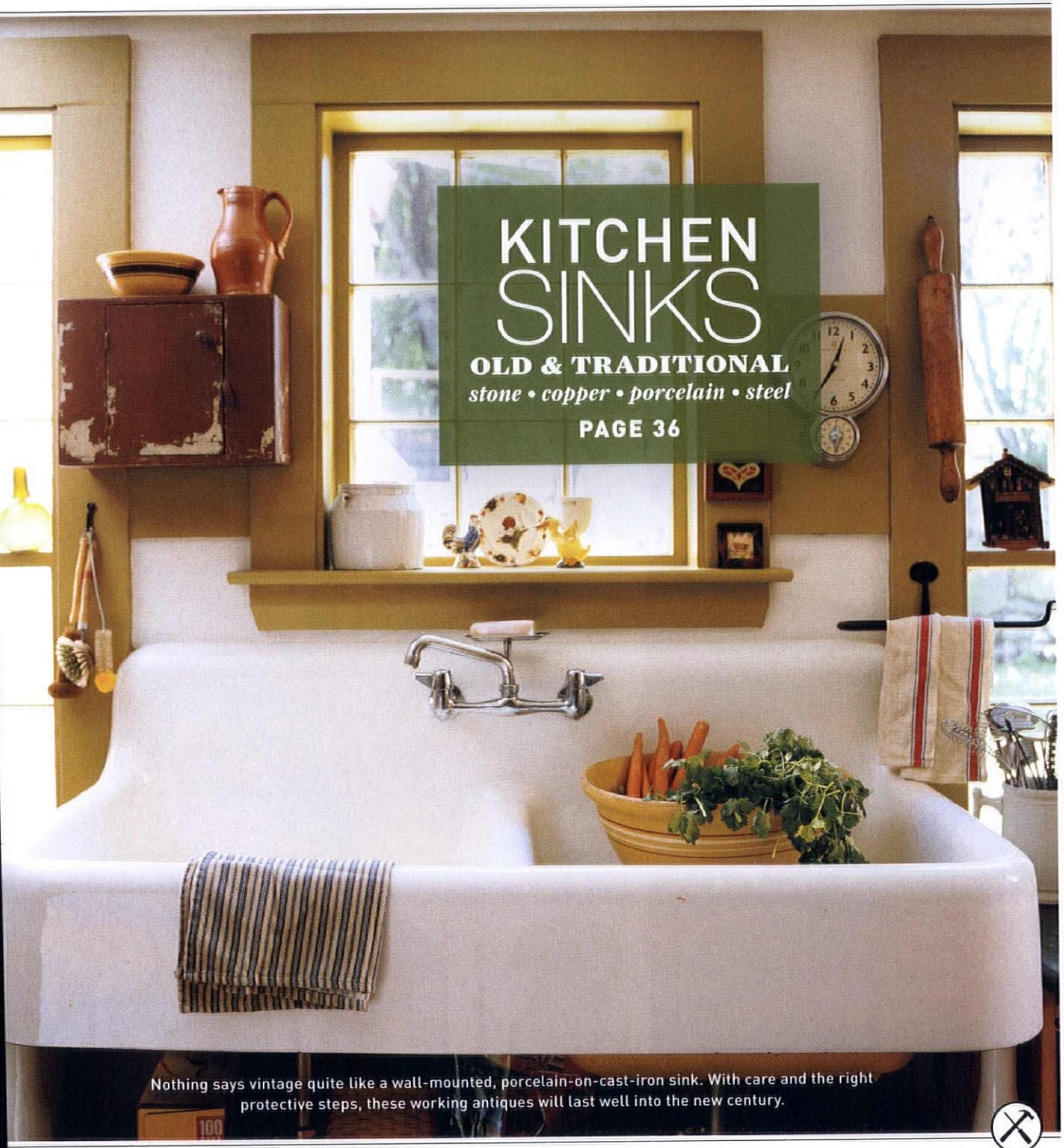


KITCHEN SINKS

OLD & TRADITIONAL

stone • copper • porcelain • steel

PAGE 36

Nothing says vintage quite like a wall-mounted, porcelain-on-cast-iron sink. With care and the right protective steps, these working antiques will last well into the new century.

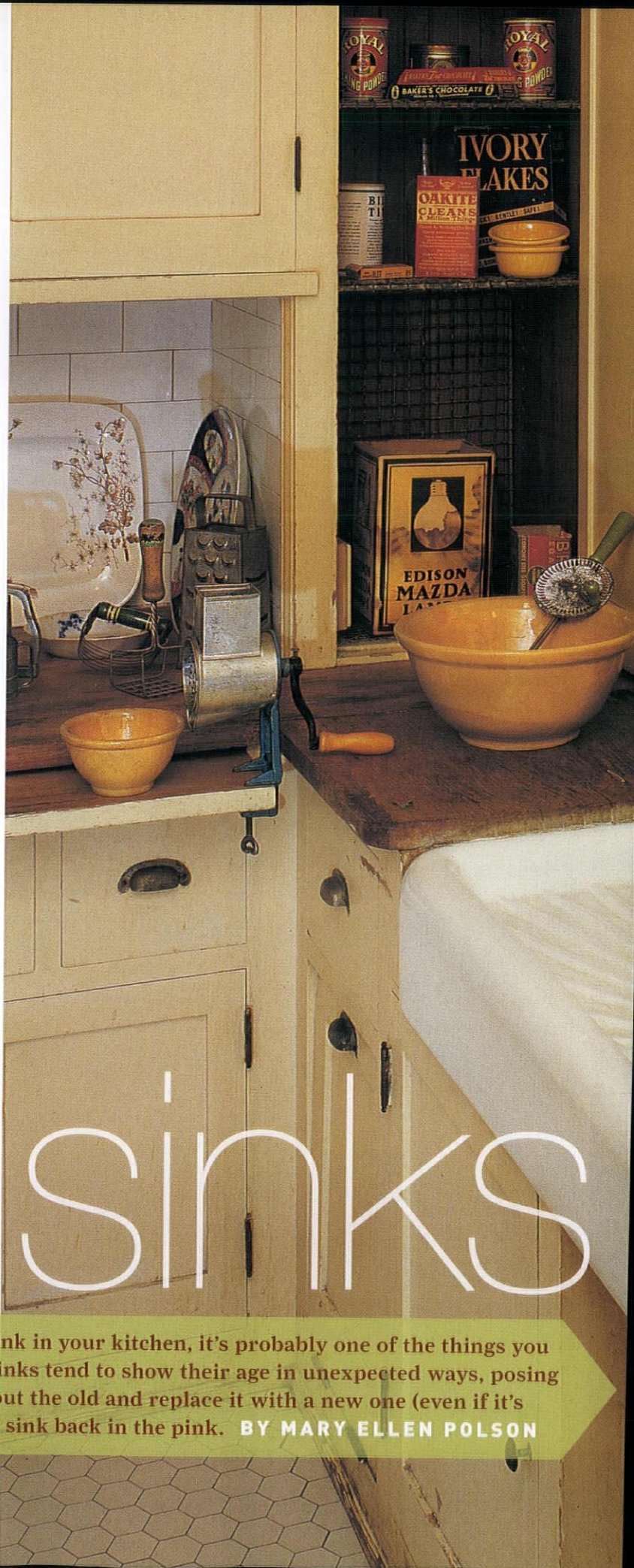
46 **KNOW-HOW:** HARD-WEARING FLOORS
The bounce-back news in resilients: cork, linoleum, bio-based, and vinyl.

+

45 TOOLS + MATERIALS
50 OLD HOUSE DIYer
53 STUFF THE POISON SCREWED UP
54 SALVAGE IT
57 DO THIS, NOT THAT
59 ASK OHJ

new life for OLD sinks

If you're lucky enough to have a vintage sink in your kitchen, it's probably one of the things you treasure most about the house. Still, old sinks tend to show their age in unexpected ways, posing a dilemma for residents. Rather than rip out the old and replace it with a new one (even if it's salvage), first try a trick or two to get that sink back in the pink. BY MARY ELLEN POLSON



the cast iron question

I once lived in a house with a porcelain-on-cast-iron sink; its basin was rusted through. It was usable, barely, but anyone washing dishes had to take care not to get scraped knuckles. Or tetanus.

Provided the sink is not so far gone, several strategies may help refurbish a cast-iron sink finished in vitreous enamel. As long as the working part of the sink is free from rust spots and large chips—and isn't rusting away—the sink can be cleaned of stains, touched up with automotive paint, and waxed to protect the fragile glossy finish. On the other hand, if rust or other heavy damage has invaded the basin, popped up around the pipes, eroded the drain, or affected other heavily used areas, the sink may be ready for new life as a yard planter.

That's because, outside of a foundry, it's next to impossible to re-create the high-heat bonding process between cast iron and enamel that took place when the sink was made.

Companies all over the country refurbish ceramic tubs and sinks [*text cont. on page 43*]

Elbow grease will remove the stains in the century-old cast-iron sink in California's Lanterman House, but rust damage around the drain can only be repaired with a true porcelain restoration.

MAKING A CAST-IRON SINK

Sleek, heavy, and highly durable, cast-iron sinks and tubs appeared in the 1880s. (Cast-iron tubs were first marketed as hog scalders and horse troughs, but American homeowners had other ideas.) The vitreous enamel finish made them **easy to clean and sanitary**, and cast iron's **heat retention** was a real benefit when water had to be heated on the stove.

Creating a cast-iron sink today is an intensely industrial process that takes place in a mechanized factory setting. It begins with the making a **two-part casting mold** from the steel sink pattern. The first half of the mold is filled with moist sand and some clay, packed in under pressure. The clay helps bond the sand, to hold the correct shape. The sand mold is lifted and transferred to the other half of the mold. The two molds are brought together, leaving a small gap between them.

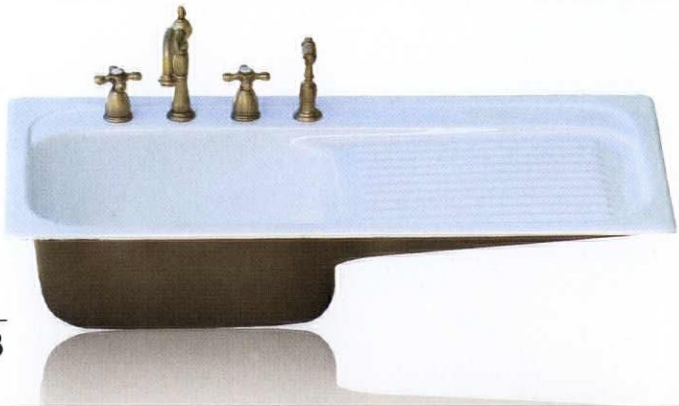
Next, **hot liquid metal (from mostly recycled scrap iron) is poured into openings** at the top of the mold, filling the gap at center. The mold is allowed to cool for about 20 minutes, long enough for the iron to solidify.

A shaking device breaks the mold, revealing the newly formed sink. Immediately, **the sink is sprayed with a specially formulated glass powder**, an undercoat for the porcelain-enamel finish. It's set on a mechanical pedestal, which rotates rapidly as two more layers of glass powder are applied while the sink is still hot. **The powder bonds instantly to the undercoat, forming a permanent bond with the iron casting.** Between coats, the sink cools, then goes to a furnace for reheating.

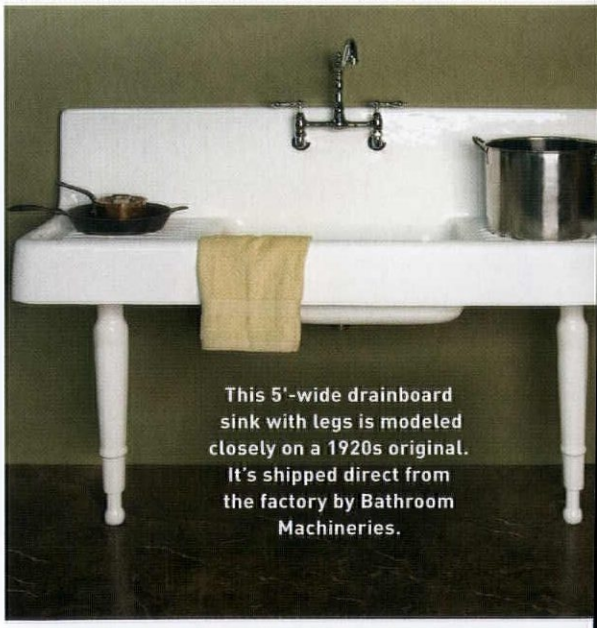
ABOVE Trimmed with a tile countertop laid in a classic, early-20th century pattern, this wall-mounted porcelain sink has the integral drainboard and backsplash again prized by so many.

The **VINTAGE** Sink Market

Sink too far gone, or is it just wrong for the house? Whether you are looking for a monster cast-iron sink on porcelain legs, a smaller wall-mounted sink with or without drainboards, or a rarity like a true Monel (metal) sink, you have options aplenty. A spate of vintage-sinks specialists offer gently refurbished beauties reaching the 100-year mark. You can source your own sink from a salvage dealer (be sure there's no rust on critical working parts, and don't buy a sink that was epoxy-painted). Don't expect perfection. Or, you can buy a new period-look sink.



LEFT Refurbished sinks from ready to re, like this extra-long-drainboard model, are warrantied for a year.

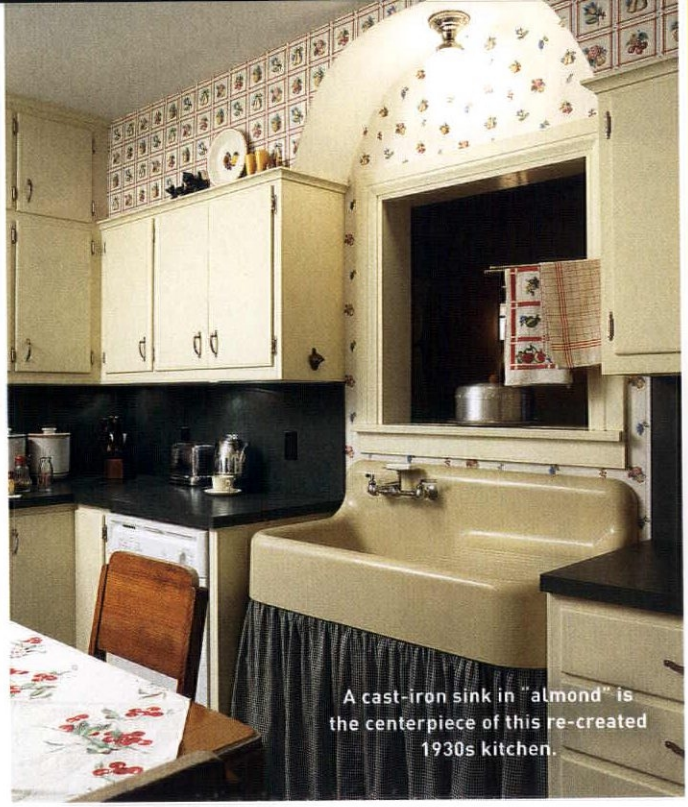


This 5'-wide drainboard sink with legs is modeled closely on a 1920s original. It's shipped direct from the factory by Bathroom Machineries.

Help for Porcelain

Lots of good-looking cast-iron sinks are still available as salvage. But if an unrefurbished sink has seen better days, are there things you can do yourself?

Plenty, says Ken Buzzell of Grampa's Antique Kitchen, who buys and refurbishes cast-iron, stainless steel, and other vintage sinks that he knows he can revive and resell. **His tips:**

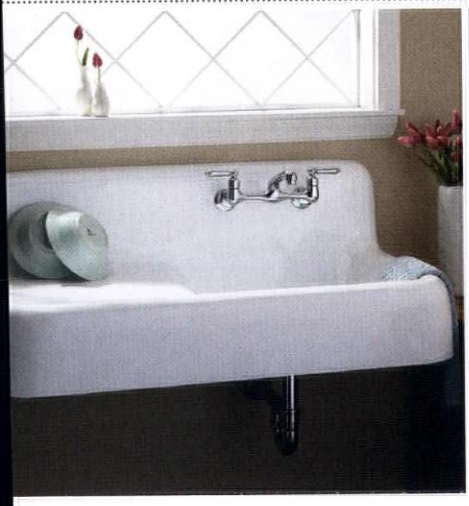


A cast-iron sink in "almond" is the centerpiece of this re-created 1930s kitchen.

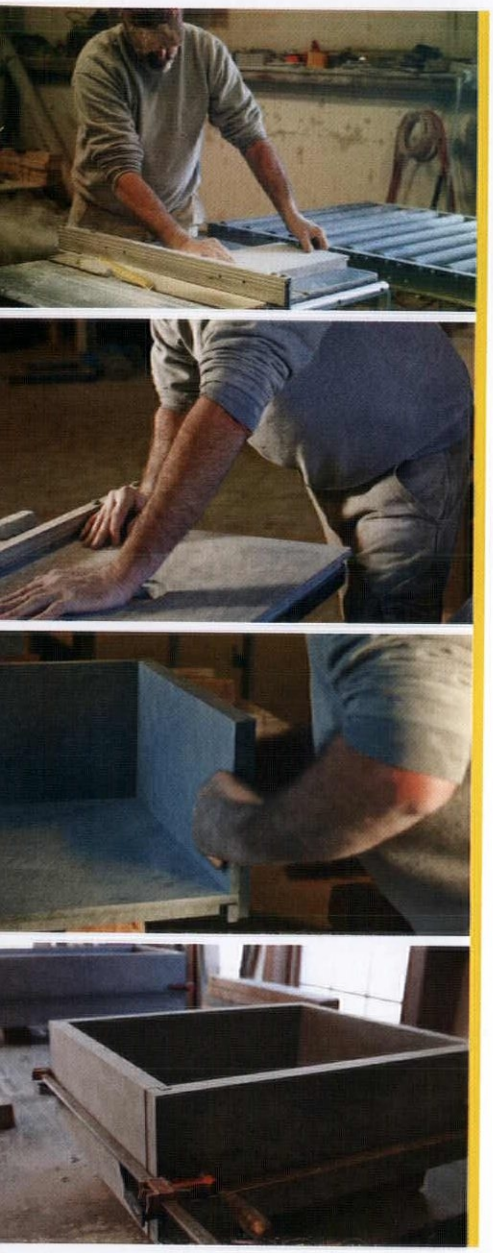
THE PRO TIP

Even a slow leak will eat away porcelain, *whether the sink is old or new. If there's a evidence of a leak (such as a spot where the enamel is worn), call a plumber.*

- ***Clean and Wax*** The glossy finish typical of new porcelain has usually worn off a vintage sink, so it is no longer "sealed" and will stain easily. To remove existing stains, **scrub the sink hard** with Bar Keepers Friend, or even Comet. For stubborn stains, use vinegar, or phosphoric or tannic acid sparingly and with extreme caution. **Then coat basins and porcelain drainboards with Carnauba hard wax,** reapplying every two weeks or so. (Buff the wax for more shine.) After contact with acidic foods (tomatoes, lemons, coffee), wash the sink with baking soda, rinse well, and dry the surface. Never allow acids to sit in the sink! For everyday cleaning—this goes for all porcelain sinks, new and old—use a non-abrasive cleanser (not Comet; try a mild liquid). Rinse the sink after use.
- ***Clean the Underside*** If the underside is rusty or peeling, **remove the sink and wire-brush the area**. Wash with soap and water and wipe with mineral spirits. Allow the surface to dry, then **apply a rust-inhibiting paint** such as Rust-Oleum, using a brush.
- ***Repair Chips*** **Touch up small chips or scratches** with Porc-A-Fix, or Rust-Oleum Specialty Appliance Touch-Up paint, an epoxy paint that comes in white, almond, biscuit, and black. (Ken Buzzell custom-mixes paint for more exotic colors, using automotive paint with a hardener.) Paint around the drain or in the basin won't last long if the sink gets regular use.



ABOVE (left to right) The new, enamel-coated cast-iron, wall-hung sink comes from Signature Hardware. • NBI Drainboard Sinks reproduces hard-to-find models, like this 1950s-era double bowl/double drainboard sink. • Monel apron-front sinks like this one from Grampa's Antique Kitchen are very rare. They were made in the 1930s, for only a few years, by the American Nickel Co.



A workman checks to make sure the sink is properly fitted in a newly installed counter.

SHOPTOUR: VERMONT SOAPSTONE CO.

When a soapstone fabricator goes back to the 1850s, it's natural that many of the methods used to create counters and sinks, flooring, and fireplace tiles are a bit old-school. Not that owner Glenn Bowman has been around that long!

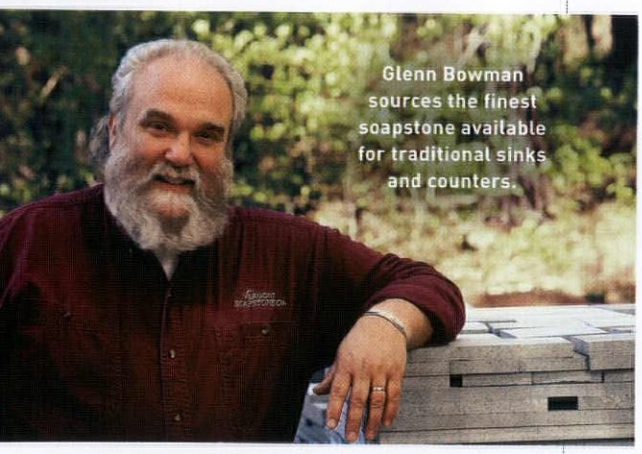
"This is just my 34th year," he says. "The market for countertop materials has changed dramatically in that time. Back then you had a choice of Formica, butcher-block, or Corian. Granite was just coming on the market, so add soapstone and there were five choices. Now there are dozens of choices."

Soapstone has become so popular that now slates and granites are being sold as soapstone. "They look like soapstone but they don't have the heat-retention qualities," he says, noting that, in the 19th century, people didn't have water heaters, but they did have soapstone sinks. "They heated water and filled the sink, washed the dishes, washed the kids, and then the clothes. The heat retention of the stone would help keep it warm longer as you did your chores." And unlike granite, soapstone does not need to be sealed, though many people oil it for uniform color.

Vermont Soapstone's sinks have been made the same way for decades. The cuts for a four-sided sink are made on a table saw with a masonry blade. It takes two passes to go all the way through the stone. The pieces are cut to size, then rabbeted to form a groove that will meet a mating tongue on the sink's bottom piece. (Sink bottoms are beveled so they slope gently toward the drain, using a CNC router.) Each piece is dry-fitted, and any adjustments are made before gluing.

Adhesive is applied to every surface that meets another surface, and all sinks are guaranteed to be watertight. Sinks fronts may be sloped or varied in height—"the old sinks had a sloped front to hold the front of a washboard over the sink"—or lettered or engraved with initials or the family crest.

Sadly, soapstone has not been quarried in Vermont since the Chester quarry closed more than 20 years ago. Bowman imports soapstone from Brazil, which he visits every year or so. First-hand knowledge of how and where the stone is quarried is essential, he says. Sinks and counters are fabricated in Vermont, or on location within 250 miles or so of the shop. "We work with simpler tools, so we can do fabrication at the client's site."

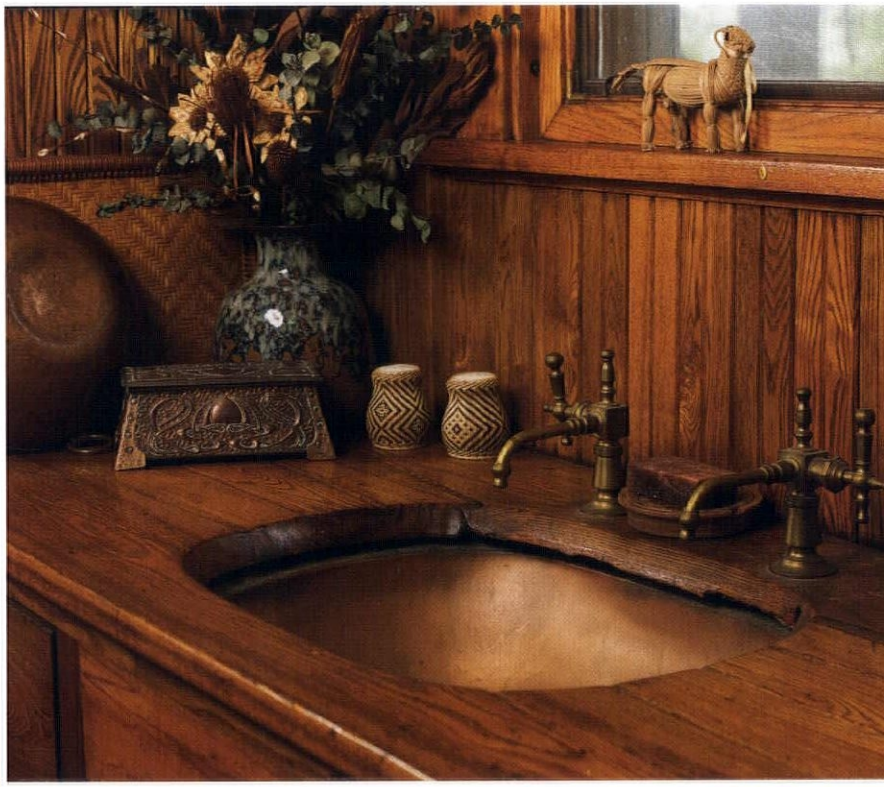


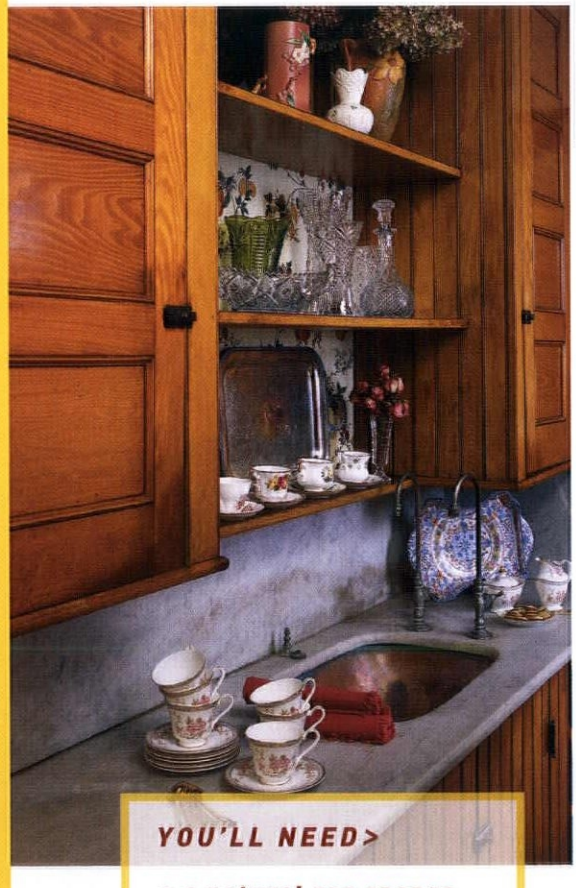
Glenn Bowman sources the finest soapstone available for traditional sinks and counters.

ABOVE LEFT (top to bottom) At Vermont Soapstone, Gene Corliss has been rabbeting joints for decades. • Corliss cuts a tongue on each side of a sink bottom on a masonry saw with a carborundum blade. • Sides and bottom are dry-fitted before adhesive is applied. • Sink parts clamped under light pressure after gluing: note interlocking joints.

More Online Go to **oldhouseonline.com/interiors-and-decor/guide-to-using-soapstone-in-old-houses**

Most older copper sinks tend to mellow to a lovely coppery brown, but newer ones are a different story —sporting rings, unsightly amoeba-like spots, and high- and lowlights that are anything but attractive. To even out the appearance of the sink, ***try this method, recommended by Dino Rachiele of Rachiele Sinks:***





YOU'LL NEED>

- ***a natural sea sponge,*** *preferably with a random hole pattern*
- ***white vinegar***
- ***a spray bottle*** *(optional)*

refreshing **COPPER patina**

1. ***Clean the sink thoroughly with a degreasing detergent,*** *such as Dawn. The sink must be completely free of grease or oil.* ***Then clean with a mildly abrasive scouring pad,*** *such as Dobie or Scotch-Brite.*
2. ***Spray or wet the sponge with vinegar.*** *The sponge should be damp, but not wet enough to drip on the copper.* ***Dab the damp sponge over all areas*** *of the sink that need fresh patina. Try to avoid drip marks.* ***Let dry and reapply three or four times.*** *The copper should begin to turn green.*
3. ***When the sink is mostly green, wet the same sponge with water*** *until thoroughly wetted, but not dripping wet.* ***Rub gently over the dried patina*** *for about five minutes. You will see a soapy-looking, pasty green.* ***Let sit for 10 to 15 minutes.*** *Add water to the sponge and* ***go over the sink one more time. Rinse well.*** *The patina should now be even. To keep the patina in good condition, dry the sink after each use.*

TOP An excellent choice for pantries then and now, copper sinks eventually mellow to a rich brown patina, which can be revived if it gets stained. **LEFT** The copper sink in this late-19th-century pantry is still in good shape, even compared to the marble counter, which shows some staining and pitting.

REMEDIES FOR **STAINLESS STEEL**

The best approach to refreshing a scratched stainless-steel surface is to clean and polish the entire sink, using the least abrasive methods possible, plus a lot of elbow grease. Always work with the grain of the metal. Some sinks have matte (brushed) finishes while others are smooth and reflective. It's especially important to clean in long, uniform strokes, covering the entire surface. Otherwise, you may leave marks.

> **CLEAN** Start by rinsing the sink with water, then do a quick cleaning with a degreasing detergent such as Dawn dishwashing liquid. For deeper cleaning, use almost any cleanser: one with bleach, a lightly abrasive cleaning powder such as Bon Ami or Bar Keepers Friend, baking soda, whitening toothpaste, or even flour scattered over the surface. Use a scrubbing pad (such as Dobie or Scotch-Brite) and work in long smooth strokes, always in the direction of the grain. A thorough cleaning should take at least three to five minutes. The result is a much cleaner, lightly abraded surface.

> **REMOVE SCRATCHES** You'll need to use steel wool or a Scotch-Brite pad with some level of abrasiveness in combination with a liquid polish or rubbing compound to remove scratches, such as a stainless-steel cleaner or an automotive chrome or metal polish. (Just be sure not to get Turtle Wax on your countertops, as it may erode them.) For deeper scratches, start with a scouring pad or a slightly coarser grade of steel wool (00 Fine or 0 Fine) and expect to repeat the process.

Add some cleaner to the steel wool and apply it over a large area, then begin to scrub in long strokes, taking care to reach all areas, especially corners and rims. The more even the strokes, the better the finish will look. The pad may turn grey or even black: it's picking up metal from the sink as part of the smoothing process. Clean up as much of the residue as possible with dry paper towels; avoid rinsing it down the drain. The more time you spend, the smoother the sink will become. If scratches remain, repeat the process with a finer grade of steel wool and more polish. To get a more reflective finish, follow up with a metal or chrome polish and a cotton rag for at least three and up to 15 minutes. Clean up residue with Bar Keepers Friend and a wet paper towel.

> **ALTERNATIVE METHODS** Cleaning and buffing kits are designed for use with a bench grinder or drill, but few are made specifically for sinks. A good kit includes polish formulated for stainless steel, plus sanding pads and soft buffing pads. Or: have the sink professionally sanded and buffed. Check references and make sure the pro you use has experience restoring metal and stainless-steel sinks.

Reviving a Stainless-Steel Sink

1: before This sink is less than 10 years old, but it already shows moderate scratching and a drain that's been rubbed so much, the brass is showing through.

2: apply polish Rub the polishing agent on the sink in long, smooth strokes.

3: remove debris Remove the worked polish with paper towels to keep it out of the sewage or septic system. The black debris is from fine metal particles that have actually been removed from the sink.

4: after The sink is much cleaner, and many of the scratches have visibly receded.

A vintage soapstone sink with a slanted front is perfect in this interpretation of a Colonial kitchen.

THE PRO TIP

***Because soapstone contains talc**, scratches tend to disappear with further use. Rub out deep or persistent scratches with medium-grit sandpaper (120–150 grit), sanding by hand in a circular motion over the scratch. Follow with 220-grit paper. Re-oil the area.*

with enamel or epoxy coatings, usually after etching the surface with chemicals that allow successive coats of paint to bond.

While the best new finish on a tub can last for eight to 10 years, it's a different story for a hard-working sink. "You can't put paint—and that's what all the finishes are—on a surface and expect that it's going to take cast-iron pans and knives and last," says Ken Buzzell, the owner of Grampa's Antique Kitchen.

One of the few places that still does high-heat reporcelainizing is **Custom Ceramic Coatings**, a company in the Chicago area. The company will sandblast the sink, removing all the original porcelain, then apply a new enamel finish, and bake the sink in a kiln. The results can last a decade or even more. But demand is high (there's usually a waiting list measured in years rather than months); the heavy sink must be shipped to and from the factory; and the refinishing cost is comparable to the cost of a vintage or new cast-iron sink.

You can have higher hopes if your vintage porcelain sink is made of cast steel, however. A handful of companies around the country will sandblast the porcelain from a cast-steel sink and refinish it with new porcelain, which is then fired to between 1400 and 1600 degrees F. Be aware, though, that for most of these companies, refinishing vintage fixtures is a sideline. (See Resources on p. 95.)

Kitchen sinks made of other materials are more forgiving of daily insults. Stainless-steel sinks are among the easiest to restore, even when the sink is nicked and scratched. Yes, you can damage a stainless-steel sink if you go cleaning and polishing it the wrong way. But as long as you follow some key techniques, you'll end up with a sink that gleams once more. Always start with the gentlest, least abrasive methods, and always work with the grain of the metal.

As for copper, allow it to develop patina naturally, and the sink will supply decades of successful use.

Because soapstone is nonporous, it is extremely stain resistant. It's also impervious to chemicals, acids, and heat, so no household products that can harm it. Soapstone likes to be used, adherents say, and small scratches can be rubbed out with the flick of a thumb.

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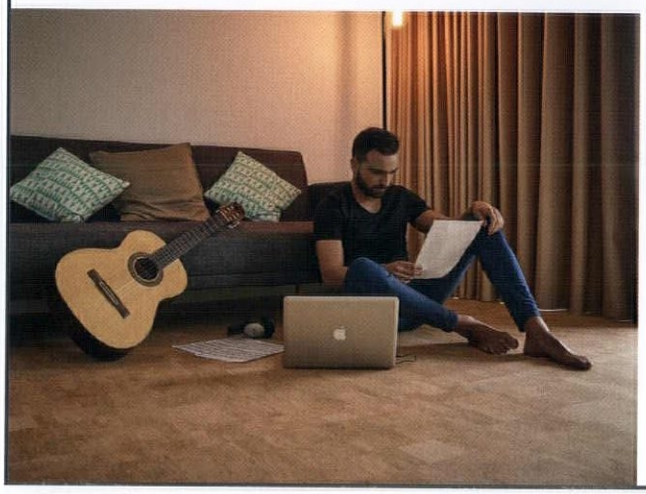

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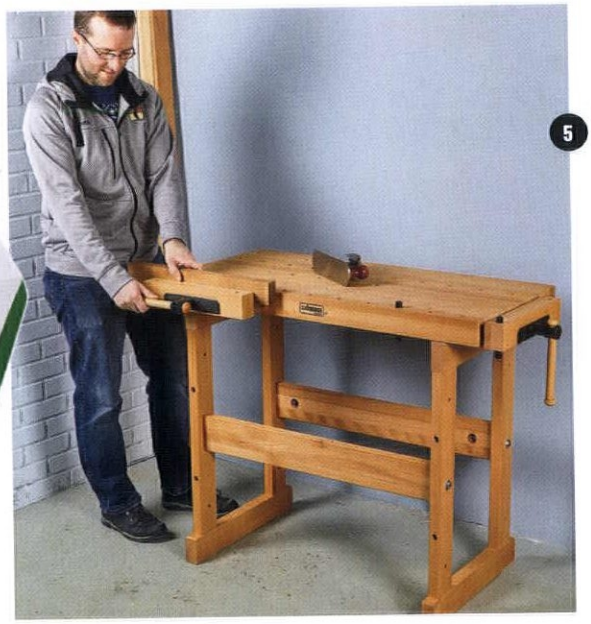


Quick and Easy

Solve common problems or finish chores quickly with handy devices.

1. POCKET FRAME

Make a small bath or laundry room more accessible with the 1500SC Pocket Door Frame. It features a soft-close dampener and steel-wrapped split studs, doorstop, and door guides. An easy-to-install kit for a 30" x 80" door costs $189.93. Johnson Hardware, (800) 837-5664, *johnsonhardware.com*

2. NO TRIPPING

Port the full-size NXT cordless wet/dry vacuum with no restrictions on movement or the need for an electrical outlet. Powered by two 18v batteries, this vac has a run time of about one hour. It has a QuikLock filter and accepts high-efficiency dust bags; $99. RIDGID, (800) 474-3443, *ridgid.com*

3. UNDERWATER REPAIR

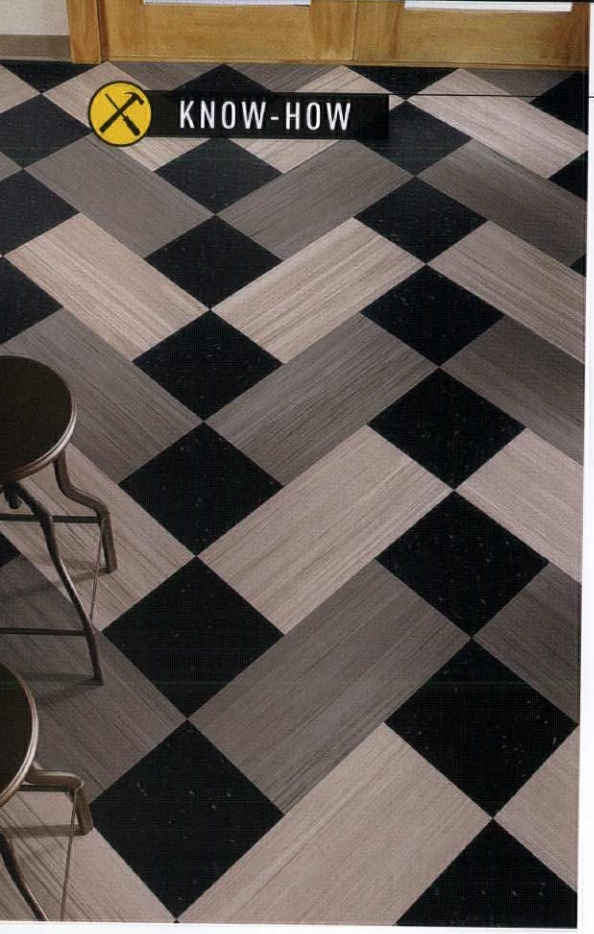
Repair holes and cracks in the porcelain on sinks and tubs with WaterWeld, which works even under water. The easy-to-use, two-part epoxy plugs and seals leaks, too. After curing, it can be drilled, filed, sanded, and painted. Cures to off-white; $8. J-B Weld, (903) 885-7696, *jbweld.com*

4. PORCELAIN TOUCHUP

Are you looking for just the right tone to touch up chips and scratches on a vintage range or sink? Porc-A-Fix comes in hundreds of colors matched to major kitchen and bath porcelain fixtures from back in the day; $12.95 and up. Historic House-parts, (585) 325-2329, *historichouseparts.com*

5. COMPACT BENCH

Made from European beech, the Sjöberg apartment workbench is solidly held together with lag bolts. It measures a compact 42 ¾" long x 19 ¾" x 1" thick, with a 2 ¾" skirt. Easy to knock down, it comes with two vises, both 14" long with clamping capacities; $649. Lee Valley Tools, (800) 267-8767, *leevalley.com*



TOP Armstrong Striations bio-based tile is similar in composition to their vinyl composite tile—without PVC. **ABOVE** Although marketed to commercial and institutional buyers, rubber tiles, like the Sereniti line from Expanko, increasingly appeal to homeowners. **RIGHT** A full ½" thick, Heirloom Cork from Expanko comes in a variety of colors and sizes, permitting creativity in floor design. **OPPOSITE** Marmoleum Click® linoleum tiles and sheets come in a broad color spectrum and lend themselves to designs as seen in this color-block floor.

resilients BOUNCING BACK

These floors continue to evolve, adapting recycled and natural materials for flooring that looks better and lasts longer. **By Mary Ellen Polson**

Resilient floors—tiles or sheets of linoleum, cork, vinyl, rubber, or laminate—have a long history in American homes. Promoted as "miracle" surfaces in the early 20th century, this class of durable, nonabsorbent flooring is easy to clean, forgiving of wear and tear, and soft underfoot, able to bounce back from scuffs and abrasions with ease.

For decades, resilient flooring made from polyvinyl chloride (vinyl, for short) dominated the residential market. Vinyl is still with us, but that's changing as manufacturers introduce a class of materials that are PVC- free. Called bio-flooring, the newer materials are made mostly from natural, sustainable products. Bio-tiles and -floors are intended as a more environmentally friendly alternative to luxury vinyl and plastic composite tile. Cork and linoleum arguably are, of course, the original bio-flooring materials.

Cork is renewable in that it's harvested from the bark of living trees, every nine years or so. Most of today's cork flooring is made from waste cork from wine stoppers, so it's a recycled material, too. It's available as tile or sheet flooring in a variety of textures, dozens of colors, and a multitude of sizes and shapes for creative pattern design; there are even ready-to-install cork inlays. The honeycombed cork tissue is airy and lightweight.

Although cork floating floors contain some fiberboard, glue-down cork tiles are usually 100% pure cork. When installed with a water-based contact adhesive, the tiles produce no VOCs and no off-gassing. Cork is comfortable to walk on, reduces sound and vibration, reduces heat loss, is anti-allergenic, and is insect- and fire-resistant. Inevitably, cork is making its way into new flooring products, too: Jelinek Cork, for instance, offers anti-slip floors made of recycled cork and rubber granules, as well as luxury vinyl floating floors with a cork underlayment.

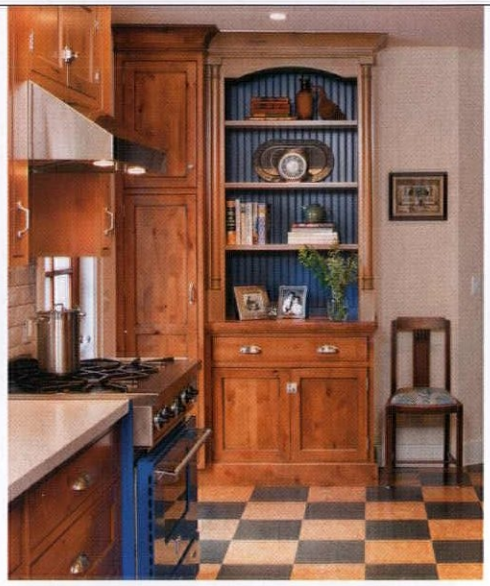
Speaking of ***rubber***, it's become more widely available to residential users thanks to its popularity in institutional settings including nurseries and schools. Comfortable and slip-resistant underfoot, Rubber is PVC-free, low maintenance, and has antimicrobial and antifungal properties. It's available in tiles or sheets, and, like linoleum and vinyl, lends itself to pattern design.

Linoleum, which was invented in the late 19th century, is made from a combination of pressed linseed oil, rosins, and wood flour, the last two coming mostly from waste lumber products. Like cork, any pattern extends throughout the thickness of the tile or sheet goods, giving linoleum a longevity advantage. Colors cover the full range of the spectrum, from solids to linear and modular patterns that recall historical striated and Jaspé patterns dating to the first half of the 20th century.

Such modern linoleums as Forbo's Marmoleum Modular lines are 100% bio-based, naturally PVC- and plasticizer- and phthalate-free, and eligible for LEED credits. Marmoleum is also factory-coated with a water-based top layer (Topshield 2) that resists dirt pickup, is less prone to wear, and has improved resistance to scratches and stains. Caring for modern linoleum is super easy: just damp mop the floor.

Bio-based flooring has emerged in the past 10 years or so, as global manufacturers reacted to the demand for sustainable materials by replacing PVCs with binders made from natural or rapidly renewable sources, such as corn and bamboo. Armstrong's BBT (bio-based tile) lines, Striations and Migrations, are composed mostly of limestone (85%) with a bio-based polyester binder. Like composite vinyls, the pattern runs through the material. Migrations best captures the subtle, flecked pattern of historical vinyl tiles from the 1950s and '60s.

Like cork and linoleum, bio-based flooring scores high on the environmental-friendliness scale. Composed of 40 percent recycled content, BBT contains no phthalates or heavy metals, is low-VOC, hypoallergenic, and fire-, slip-, and stain-resistant. Bio-based products need some sort of sealer, so manufacturers often add proprietary coatings to make them resistant to scratches and stains.



Vinyl, so familiar from mid-20th-century homes, is evolving so quickly, it's hard to keep track of all the variations. You'll find entire classes of innovative materials, especially in engineered and waterproof vinyls. *Vinyl composition tile* (VCT) is the classic through-pattern tile, still largely marketed to commercial customers. Made from a variety of base materials for strength combined with about 15% vinyl binders and pigments, it's been surpassed by denser materials. *Vinyl enhanced tile* (VET) has a higher vinyl content and is more resilient, longer wearing, and offers improved abrasion. *Solid vinyl tile* (SVT) has more vinyl content than even VET, with the highest resistance to dents and stains. Yet another kind of vinyl, *luxury vinyl tile*, has a thin wear layer—usually a realistic-looking picture of a wood or stone pattern—over either a solid vinyl or vinyl composite backing. (Think of LVT as a better-looking version of laminate flooring.)

Similar to engineered wood floors, *rigid core vinyl* has a dimensionally stable layer at its heart. *Waterproof vinyl* flooring's claim to fame is a core made from a wood/plastic or a stone/plastic composite, backed with a cork or foam underlayment, topped with a wear layer, then skimmed with a finish to resemble wood or stone.

LEFT "Anna's Garden," a geometric design with colors reminiscent of 1930s or '40s linoleum rugs, is part of the Vintage Vinyl collection. **ABOVE** Cork flooring is exceptionally comfortable in the kitchen.

A Patterned Rug **Nothing is more nostalgic than a brightly patterned linoleum rug for the kitchen floor, front entry, or back hall. Unfortunately, real vintage linoleum rugs are scarce and tend to be worn out, even if you can find one.**

Enter Vintage Vinyl floorcloths, the creation of Spicher & Co. Like the linoleum and vinyl rugs popular between about 1920 and 1960, these vintage designs (on high-quality vinyl) come in hundreds of colorful, bold, and restrained patterns, from Colonial Williamsburg and Folk Art Museum geometrics and florals to Persian rugs to black-and-white mosaic tile. There's even a collection of William Morris's most famous textile designs. Each pattern is rendered in intricate and realistic detail, even if the medium isn't textural.

Like area rugs the world over, these floor cloths come in a full range of sizes, from 20" x 30" to 10' x 15'. Prices start at $60 for a mat-sized rug. Spicher and Co., (877) 466-1148, spicherandco.com

 FOR RESOURCES, SEE PAGE 95.

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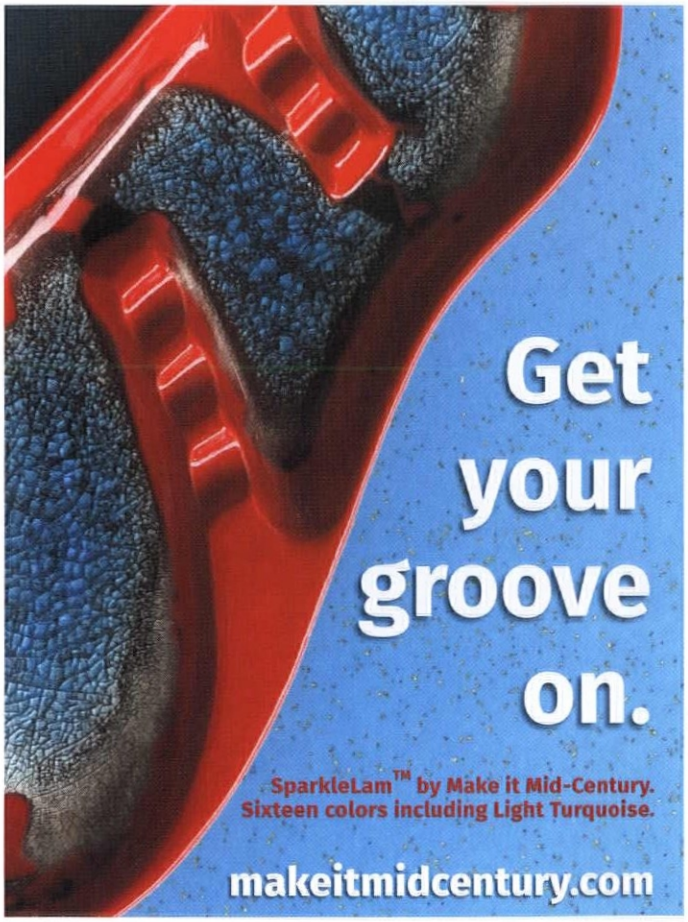

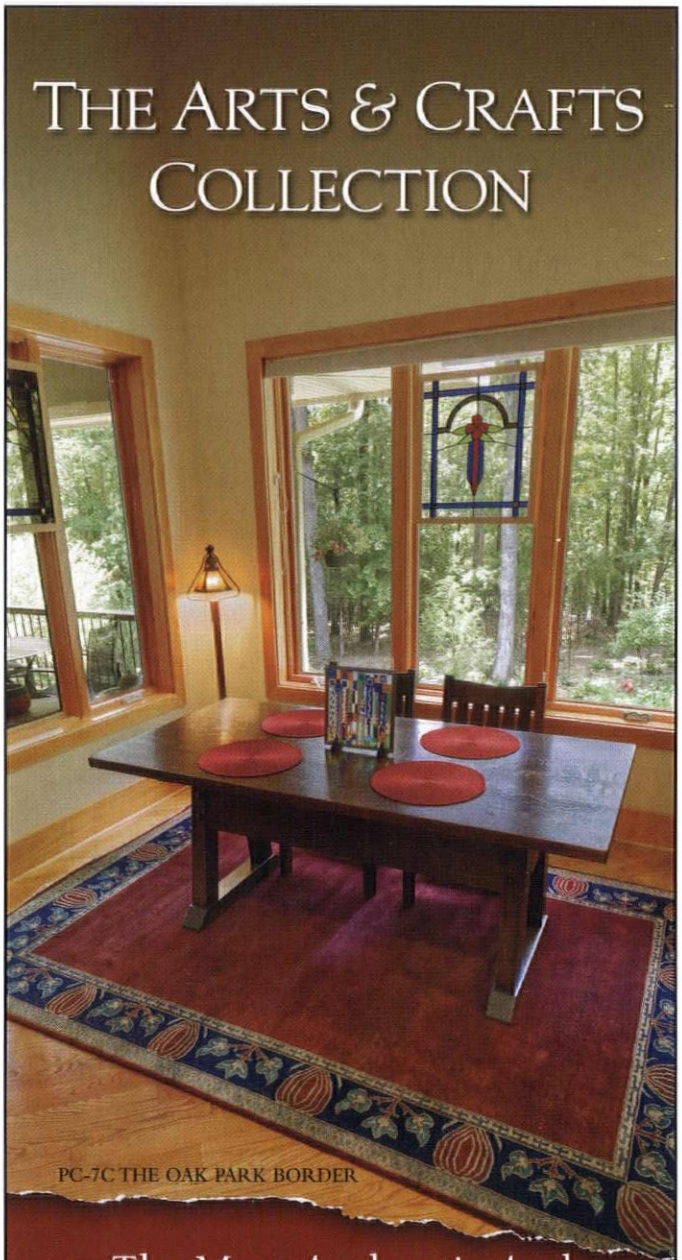

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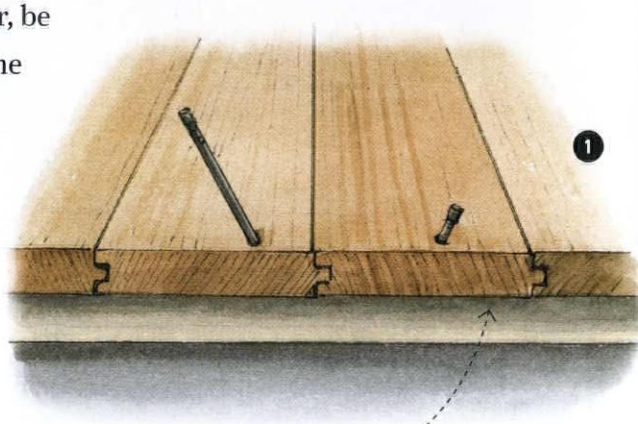
EASY WOOD FLOORING FIXES

Minor imperfections are part of the charm, but a constant squeak or damaged floorboard is a nuisance to be addressed.

By Mary Ellen Polson

Even minor work requires finesse. Before making any repairs, determine whether your floorboards are face-nailed (nail heads exposed or plugged), or blind-nailed (heads concealed between floorboards, with nails usually driven at an angle). Use the same method in repairs. When patching in a board, look for wood of similar species, age, and size. Ring patterns and the cut (flat-sawn, quarter-sawn) should match. If there's no subfloor, be sure repairs span at least one joist and share support on another; you can fasten a block of wood, or cleat, next to the joist to share support of a new board.

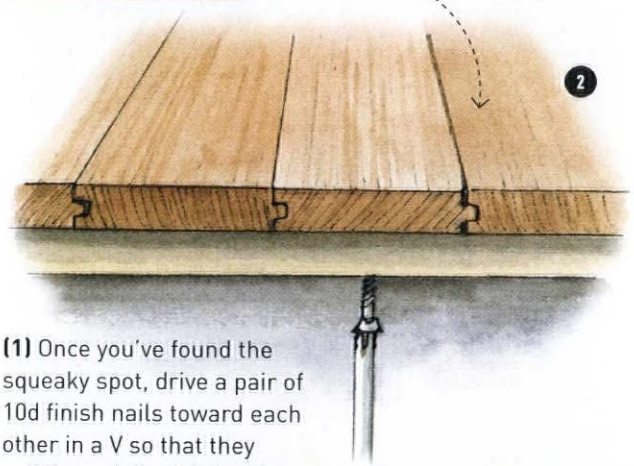


WHAT ABOUT GAPS?

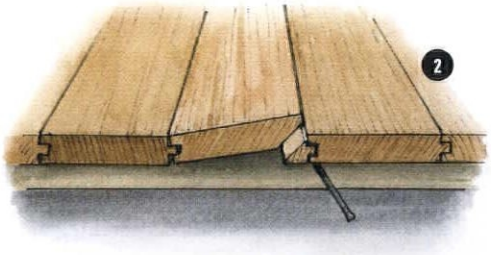
Both plank and tongue-and-groove flooring can develop unsightly gaps as the floor ages, caused by compression shrinkage. During periods of high humidity, a floorboard expands and compresses its neighbors. When dry air returns, the boards shrink, but don't fully decompress, and a gap opens. Since the pattern persists, it's best to do nothing, especially if gaps close up in humid months. Alternatives:

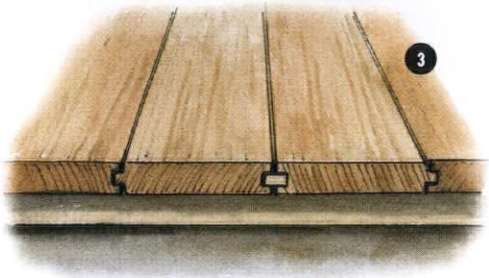
- For gaps that appear only in dry, cold weather, try running a humidifier in the house.
- Fill gaps with a flexible paste or fiber filler that can adapt to the shrink/swell pattern of the floor. Try mixing sawdust with a binder such as varnish, shellac, or white glue, or use hemp rope soaked in linseed oil or glue. The sawdust mixture is pressed into the gap. Pack soaked hemp rope in using a large flathead screwriver or a putty knife.
- Gun in an elastic caulk that cures to rubber. A flexible marine or silicone caulk should be applied only when the cracks are halfway through their shrink/swell cycle, normally in spring or fall. Carefully mask the edges of the gap to keep the caulk off floorboards. You may need to partially fill very wide cracks with a pliable backing material such as weather-stripping.
- For wide gaps that last all year, you may want to fill the cracks with wood strips, ripped to a slight taper on a table saw. However, introducing new wood can compound the problem. Glue or toenail the strips with brads to a board, or face-nail them to the joists or subfloor. The repair may need to be hand-planed or sanded to match the level of the floor.

STOPPING A SQUEAK



(1) Once you've found the squeaky spot, drive a pair of 10d finish nails toward each other in a V so that they solidly grab the joist underneath. Repeat every 6" or so down the length of the joist, until the squeak disappears. Set the nails using a hammer and a nailset, and fill the holes.
(2) Or, if you have access to the underside of the subfloor (from an unfinished basement, for example), try anchoring the loose boards from below, with screws. You'll need an assistant to walk on the floor over you to identify the problem spot. Use round washer-head screws with a shank slot. Depending on the combined depth of the subfloor and the top floor, use a 1" to 1 ¼" screw. You want the screw to penetrate no further than half way through the finish flooring.





CHEATING IN A NEW BOARD

To finesse a new length of tongue-and-groove flooring into place, cut the bottom shoulder off the groove of the new piece **(1)**. Once the patched board is in place, face-nail it, or anchor with a screw.

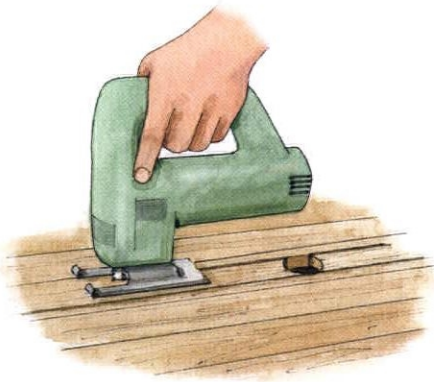
If that doesn't work, work instead from the tongue side. Using a table saw, rip the tongue off the new strip at about a 45-degree angle; then nail the tongue piece to the mate board, using 4d finish nails **(2)**. Apply glue or epoxy to the cut surface and work the patch board into place.

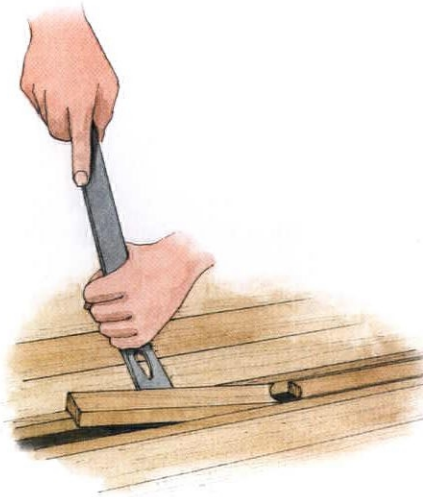
If, after adding a board, you will have facing grooves, you can cut a spline from a thin piece of hardwood, and use it as a common tongue **(3)**. Do this joint before cheating in an adjacent board.

CUTTING OUT DAMAGE

To remove a bad section of tongue-and-groove flooring, cross-cut the strip at both ends of the damage—using a chisel, a drill, or a saw. Take care not to penetrate into the subfloor.

Then split or saw the bad floorboard lengthwise down the middle. Some carpenters recommend drilling a hole at one end of the board as a place to start the cut. This makes it easy to lift the pieces out without damaging the tongue-and-groove joints on adjacent strips of flooring. Use a flat prybar or small crowbar to lift the split board.





DIAGNOSING YOUR FLOOR

SYMPTOM	CAUSE	CURE
FLOORBOARD SQUEAKS	*Loose floorboards, or friction between boards.*	*Refasten loose floorboards; lubricate edges with graphite or talc.*
SOUND FLOOR CREAKS UNDER WEIGHT	*Sagging, damaged, or inadequate joist.*	*Mend or replace damaged joist, or nail a 2x4 to the joist up tight against subflooring to strenthen the joist.*
FLOOR IS SPRINGY	*Floor not making contact with supporting joist, or the joist is damaged or inadequate.*	*Mend or replace the joist, or reinforce by nailing a 2x4 up tight against the subflooring.*
FLOOR SAGS OR HAS A LOW SPOT	*Insufficient support at the point of sag.*	*Reinforce damaged joist(s), add joist or girder, or jack up the low spot with additional post support.*
FLOOR SLOPES TOWARD EXTERIOR WALLS	*Foundation settlement, or damage to exterior load-bearing walls.*	*Have an expert check foundation and footings; best option is usually to live with it.*
FLOOR SLOPES TOWARD CENTER OF HOUSE	*Differential settlement (i.e., exterior walls stayed rigid while interior walls shrank or settled).*	*Check post support of girders; you may need to replace posts or footings, or add additional support. If not too severe, live with it.*
FLOOR BUCKLED UPWARD	*Extensive damage to an exterior load-bearing wall, or too much upward pressure from a floor jack.*	*Call in an expert. If supporting joists are still sound, let the weight back down very slowly.*

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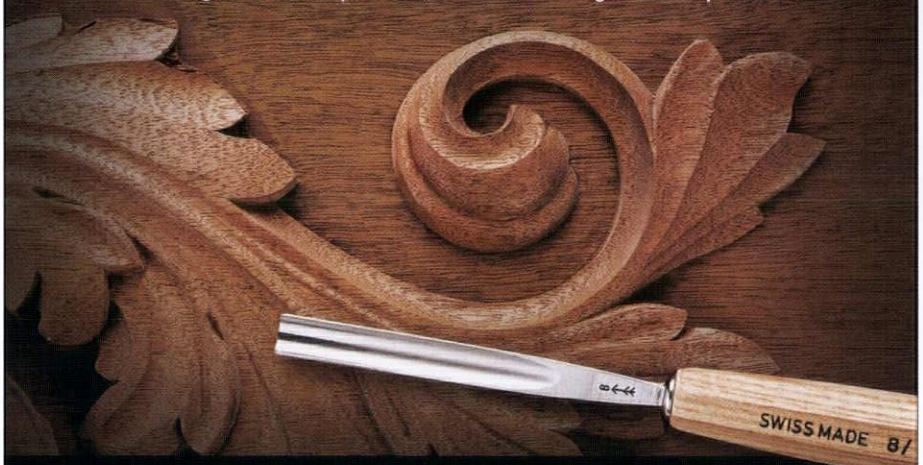

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> **“We noticed a terrible smell in our summer home, a 1941 log cabin, which we’d purchased only nine months earlier.”**

The stench was worst near built-in drawers in the master bedroom upstairs. Reluctantly, we peeked in each drawer and found nothing. Then we pulled the drawers out completely, and the space under the eaves could only be described as a crime scene: mice long-ago and recently deceased. Pellets of teal-color rodent poison were scattered everywhere. —*Emily O’Brien*

Share Your Story!

What have you, your spouse, pet, contractor, previous owner (you get the picture) screwed up? Email us at **lviator@aimmedia.com**.

THE FIX

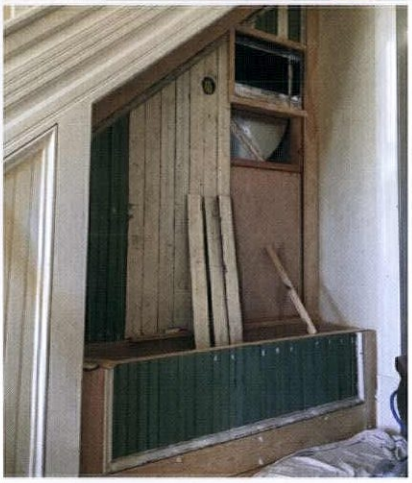
The previous owners messed up by using poison for an infestation in the living space. Dead animals, even small mice, produce a very unpleasant odor for weeks, and if the carnage is concentrated, the smell lingers. You found (one) dead zone and can clean it up, but often the animals die in walls or other inaccessible areas.

The drawers are built into the eaves, so mice may have entered near the roof. In any event, you need to **clean up, close off entry points, and set removable traps** for any lingering occupants. Be careful in cleanup, or hire an exterminator for the whole sequence of jobs. Urine and feces carry diseases. (The CDC reports that mice and rats spread over 35 diseases, from Lyme disease to the plague, either through direct contact with feces, urine, and saliva—or the critter itself—or indirectly through ticks, fleas, and mites.) The odor may be difficult to remove. Try cleaning with baking soda, hydrogen peroxide, or a proprietary enzymatic pet-urine product. Coat affected surfaces with a barrier like Kilz Max.

Two small holes were apparent in this case: one at the rear of the built-in and one near the baseboard. Mice can squeeze through a dime-size hole. They chew through paper, cardboard, even plastic. Seal up every possible entry point with a wood patch, steel wool, mesh, caulk, etc., especially at the roof, along the foundation, near windows and chimneys, and under sinks and appliances. Now set traps, remove the bodies regularly, and keep traps active for several months. Use them throughout the house; again, in the basement, kitchen, under the fridge, near exterior doors, etc.

Avoid rodenticides, especially second-generation anti-coagulation poisons, as they affect the entire food chain as well as pets and children. Don’t use antifreeze or ammonia.

The completed alcove, finished with a cast-iron vent cover and an antique directional sign from Ireland.



BELOW When a disastrous freeze destroyed the heating system at the Santantonios' 1908 house, the retrofit meant finding room for this eyesore of a return. **BOTTOM** Since it also contains access to the air intake and crawl space, the alcove wall took some creative engineering, especially since the amount of salvaged beadboard was limited.

BENCH with a Secret

Found beadboard covers an HVAC return, providing seating and future access. **By Alex and Wendy Santantonio**

When we were forced, reluctantly, to install a new HVAC return in an alcove under the beloved staircase in our 1908 Foursquare, we had to find a way to disguise the duct. While it would have been easy to cover the niche with new wallboard, we decided to build a storage bench as part of a secret compartment over the return. For the facing material, we used a cache of old beadboard left in the attic by a previous owner.

Working with salvaged beadboard was an adventure. Scraps were of different sizes, pieces were split and broken, and most were full of nails. Each piece needed a new and exact measurement before nailing in place. The supply was also limited, so we had to manage the material carefully to achieve our goal of allowing easy access to the duct behind the wall and the crawl space underneath. Fitting the triangular space with trim was especially challenging. One of the angles was so sharp—65 ½ degrees—that our miter saw couldn't cut it! (Alex's solution was to cut a fence board at 45 degrees. Using the fence board, he set his saw at 20 ½ degrees, which "forced" the acute angle cut.)

Now instead of an ugly, hulking return, we have a bench seat and recess that looks original to the house. We were especially careful to match details like trim moulding to similar existing elements in the house. The fact that we completed our project using "leftovers" from the house itself is an extra bonus.

THE COST

OLD BEADBOARD	$0
LUMBER, PLYWOOD, PAINT	$175
PIANO HINGE	$30
IRON GRILLE	$80
VINTAGE SIGN	$109
TOTAL	$394

the process

1. FACING THE BENCH

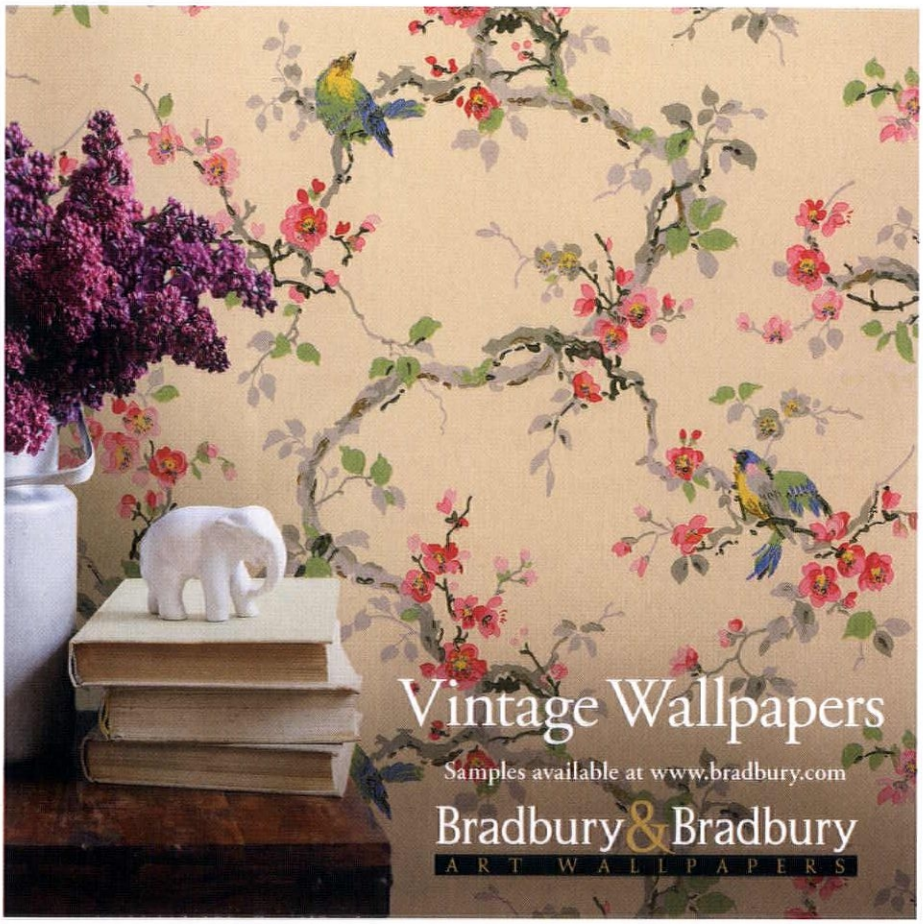
After picking through the stack of salvaged beadboard found in the attic (Wendy's dad pulled out all the nails), Alex framed up a skeleton stud wall with 1x4s, which permitted access to the vent return and a power outlet, plus framing for the bench. After facing the front with sections of beadboard cut to the same height, the couple finished the perimeter with 4" trim, then added cap moulding inside the trim to give it a more finished look.

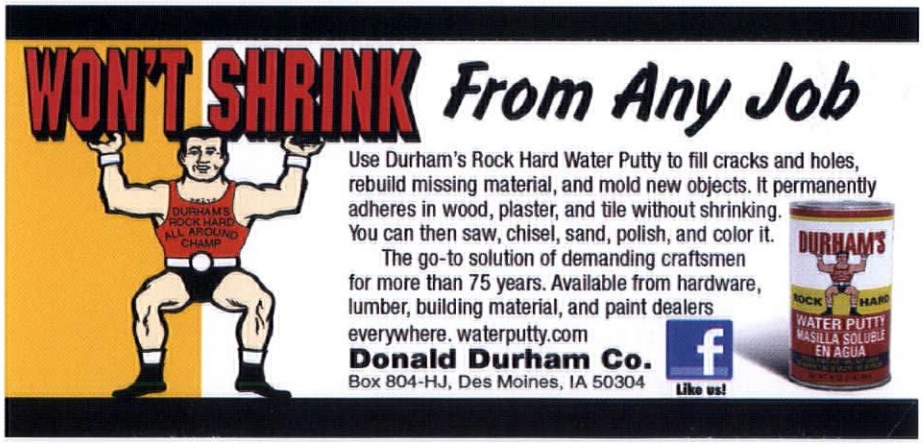
2. CONCEALING THE CRAWL SPACE

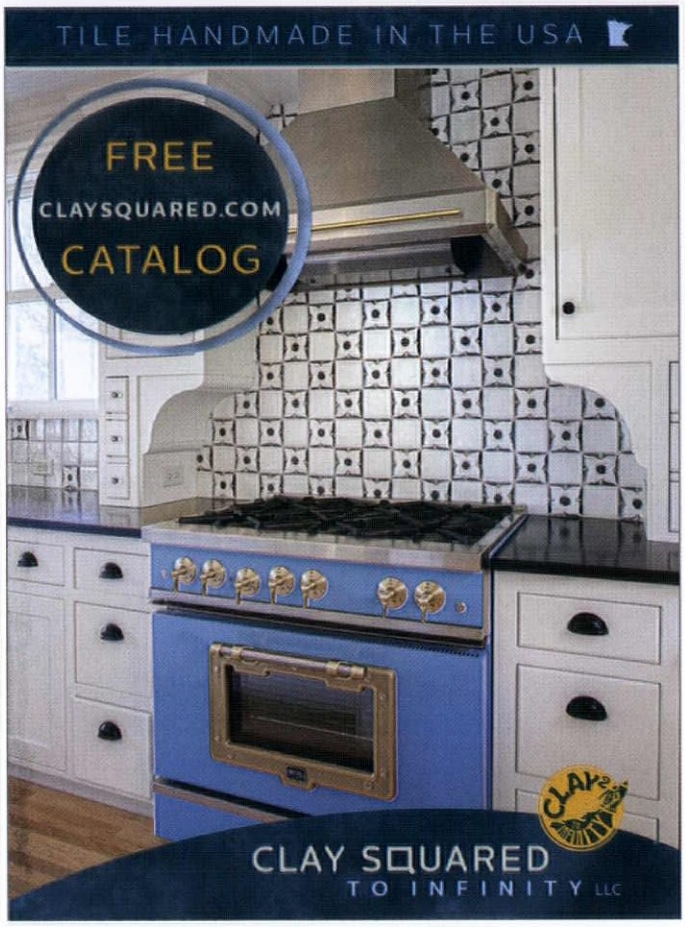
Building the back wall so that it concealed the return vent and allowed access to the crawl space below was a giant jigsaw puzzle. A section of beadboard under the air intake vent is completely removable for access, and Alex cut the back panels in the bench so that they too can be removed. All the removable pieces had to be in perfect alignment before the bench top could be cut and placed.

3. FINISHING TOUCHES

Even the bench hinge posed a dilemma, until Wendy proposed using a piano hinge, which runs along the full length of the bench top. Since the beadboard was a sea of mismatched colors, Wendy and Alex painted it with Benjamin Moore's White Dove in a high-gloss, waterborne-alkyd formulation. After a serendipitous visit to an antiques shop in Ireland, Wendy and Alex emerged with the vintage road sign that now hangs on a sturdy wood frame.



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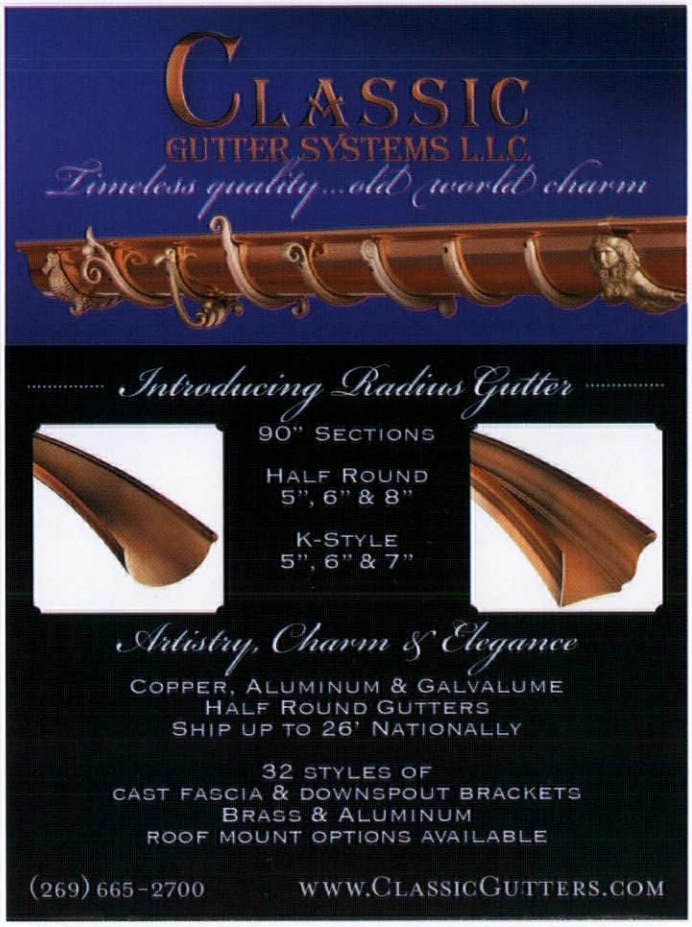
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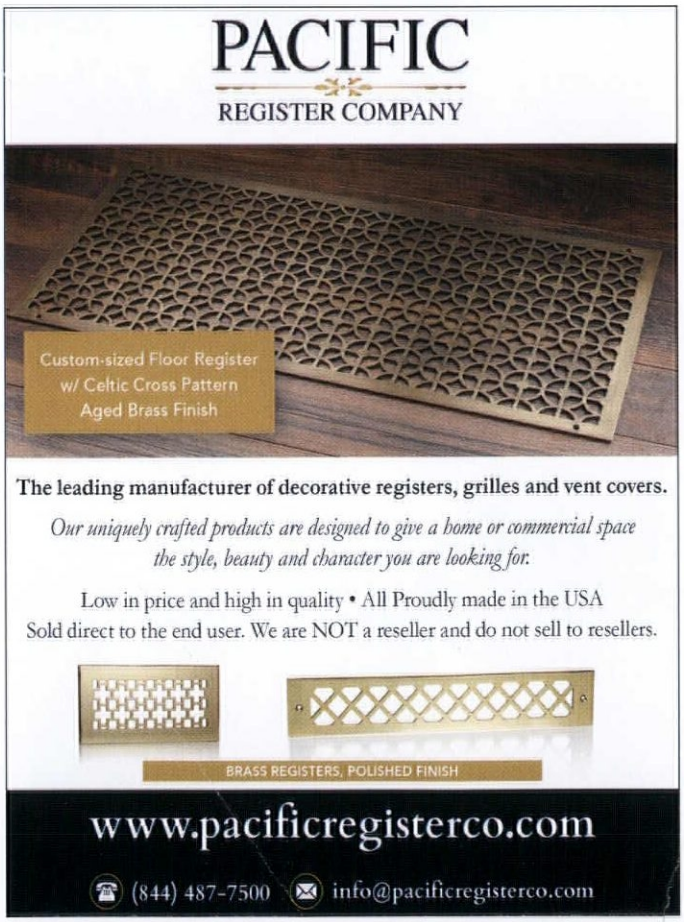
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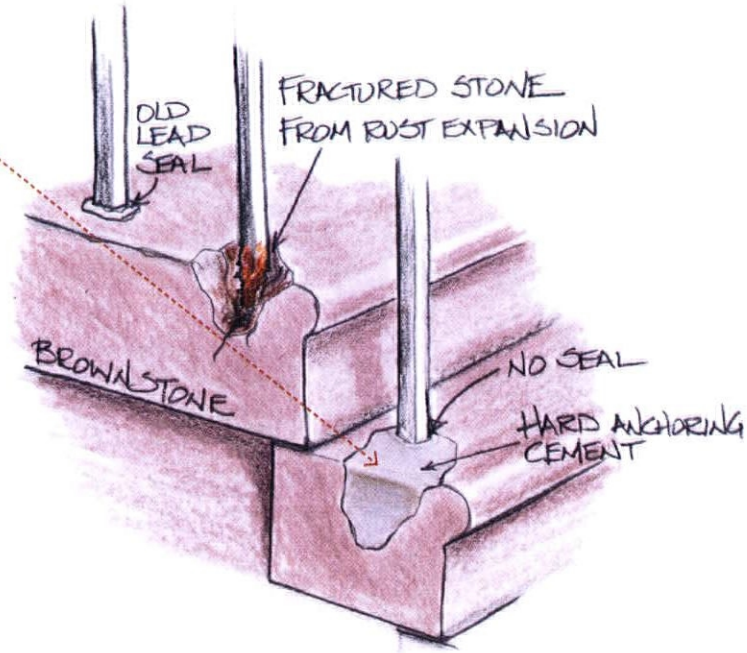
Repairing Stone

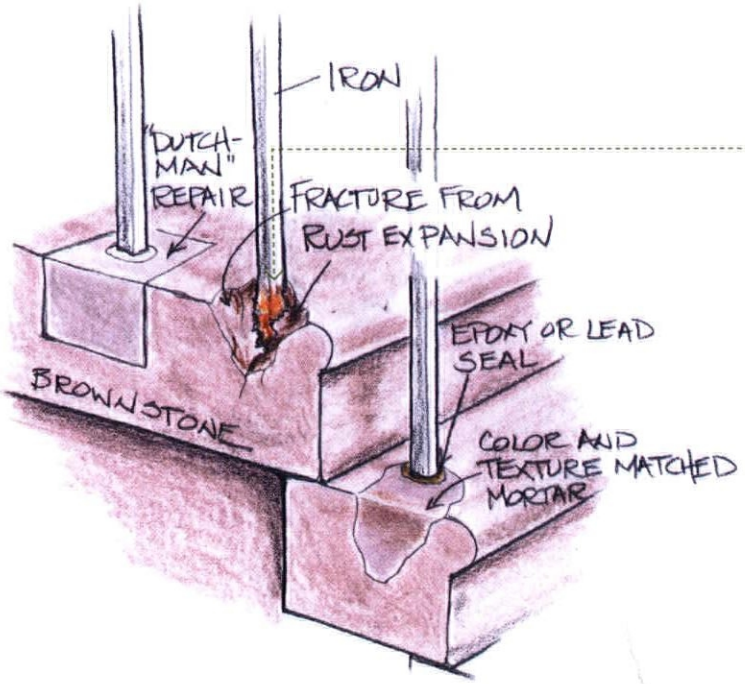
Stone steps (or stoops) are common, particularly on urban row houses. While chopping at ice or moving heavy furniture can chip edges, a more common cause of fractured stone comes from the effect of iron oxide, sometimes called "rust jacking." Lacking good design and regular maintenance, water enters the space between the embedded metal portion of the iron railing and the stone. Resulting corrosion exerts tremendous pressure on the surrounding material, causing it to fracture and spall. Start any repair by coating the remaining portion of the embedded iron with a rust preventive, or replace the part if it is badly corroded. Then address a repair to the stone. **By Ray Tschoepe**

WRONG WAY

USING JUST MORTAR

Avoid patching the stone with an off-the-shelf mortar, or a concrete patching or anchoring compound. These are rarely compatible with the stone in hardness, color, or texture. (They're best for concrete repairs.) Without a mediating filler of epoxy or lead, the bond between the iron and the patching material will break down, allowing water to enter the gap and restarting the rusting process.





RIGHT WAY

CUT OUT AND PATCH STONE

A large defect can be cut and the space fitted with a similar stone patch—a process best undertaken by an experienced stonemason. For a DIY repair, try using a masonry fill formulated to match the stone in color and texture. (For an accurate mix, send a sample to such suppliers as LimeWorks.us or Jahn system, cathedralstone.com.) You'll need to replace the iron element first. Use a removable "form" around the base of the iron so that the space can be filled with epoxy or lead after mortar has cured, forming a flexible and renewable seal.

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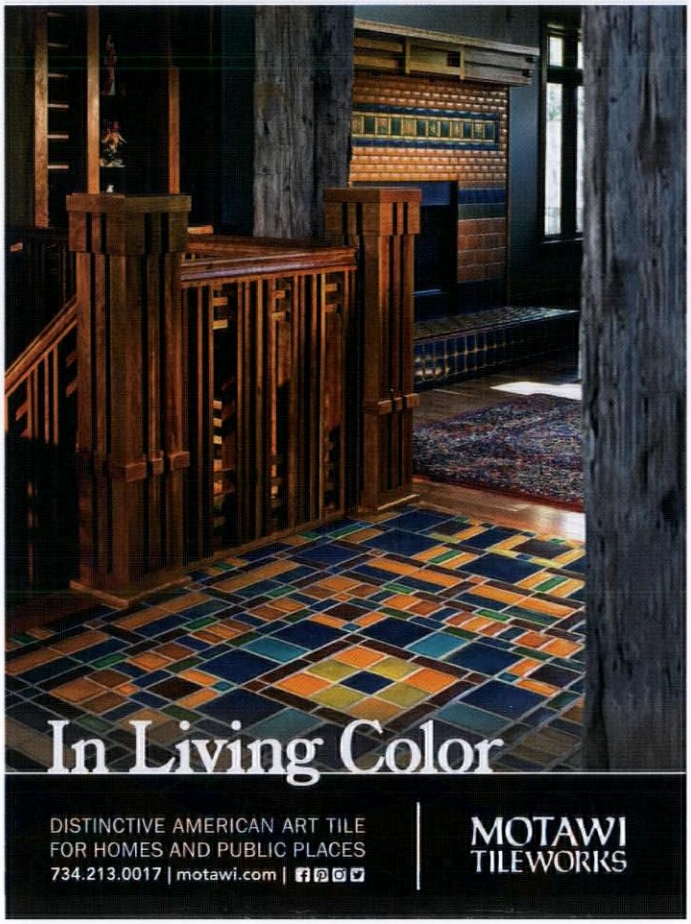

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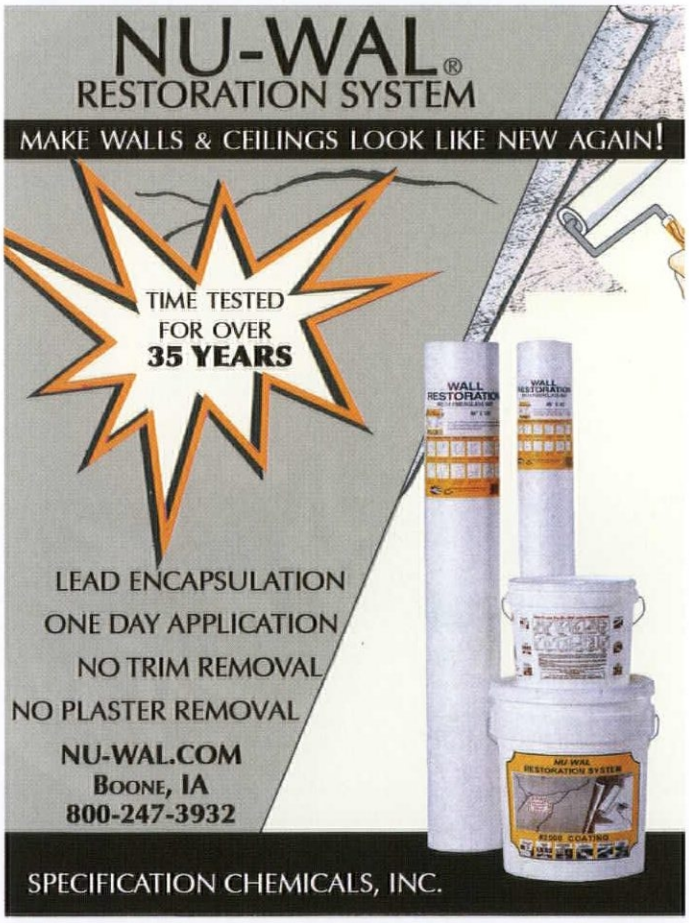


Q: An old brass kettle is visible in the kitchen in Catherine Lundie's December 2019 article. I have a kettle that looks exactly like it. My mother used to tell me that the kettle was very old and came from relatives in Scotland. Do you or the writer have more information? —*Cathy Zayka*

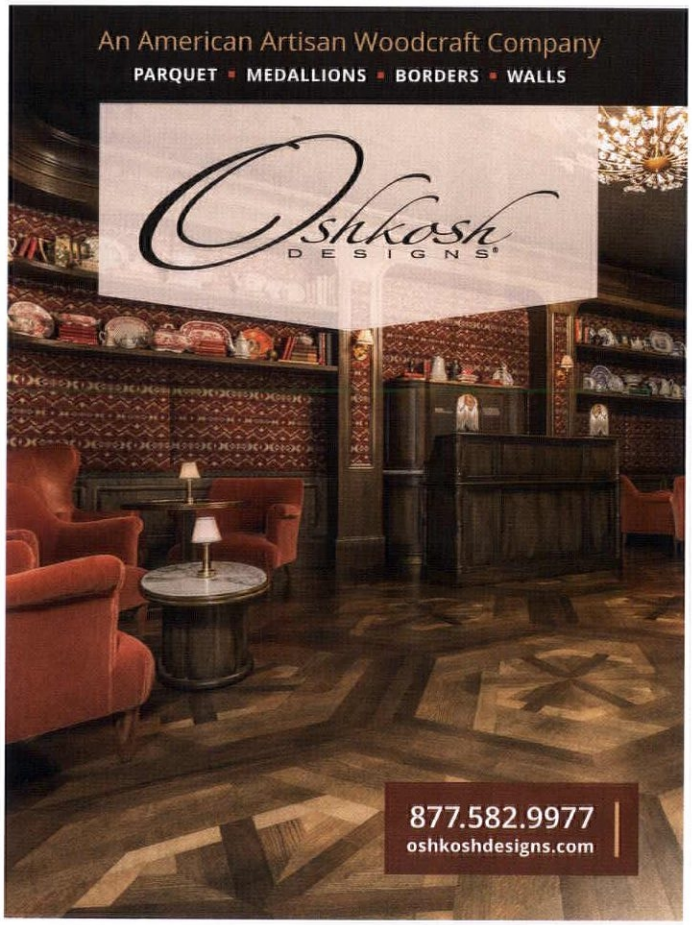
A: How delightful! My teapot (and those exact same candlesticks!) belonged to my grandmother, who was born in Scotland in 1903 and emigrated to Canada in the early 1920s. I don't know for certain that she brought them with her, but it's quite a coincidence otherwise. My grandfather came to Canada from Ireland—as a young bachelor, so I doubt the kettle and candlesticks were part of his luggage! —*Catherine Lundie*

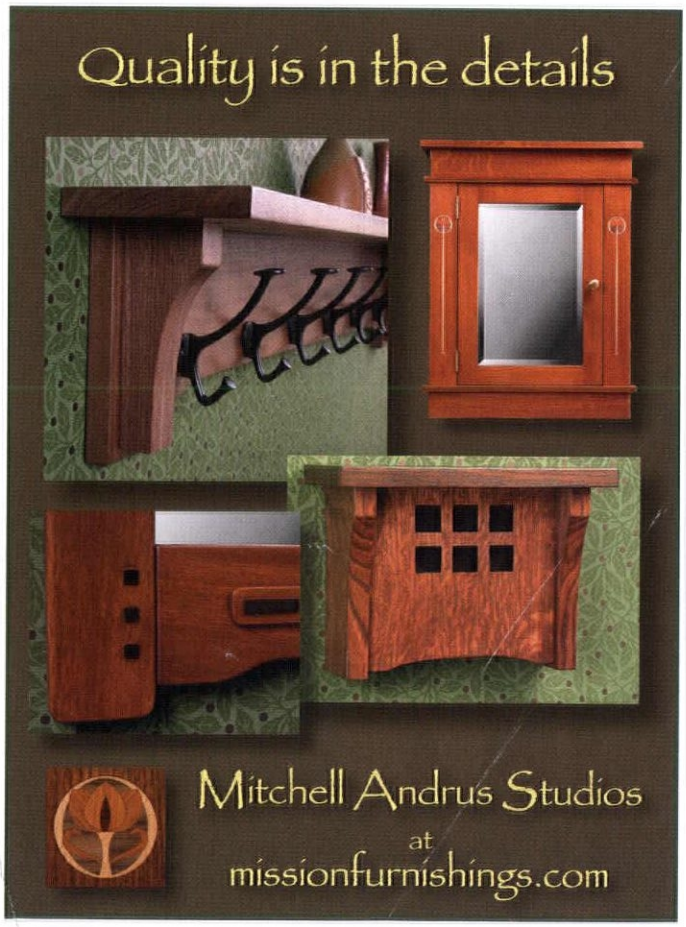
I nearly fell off my chair when I read "and those exact same candlesticks." My mother's family is from Govan, Scotland, a section of Glasgow. My grandmother and her four children joined my grandfather in the United States in 1925. She must have prized the brass items to lug them across the Atlantic. She was a seamstress and left her sewing machine behind. —*Cathy Zayka*

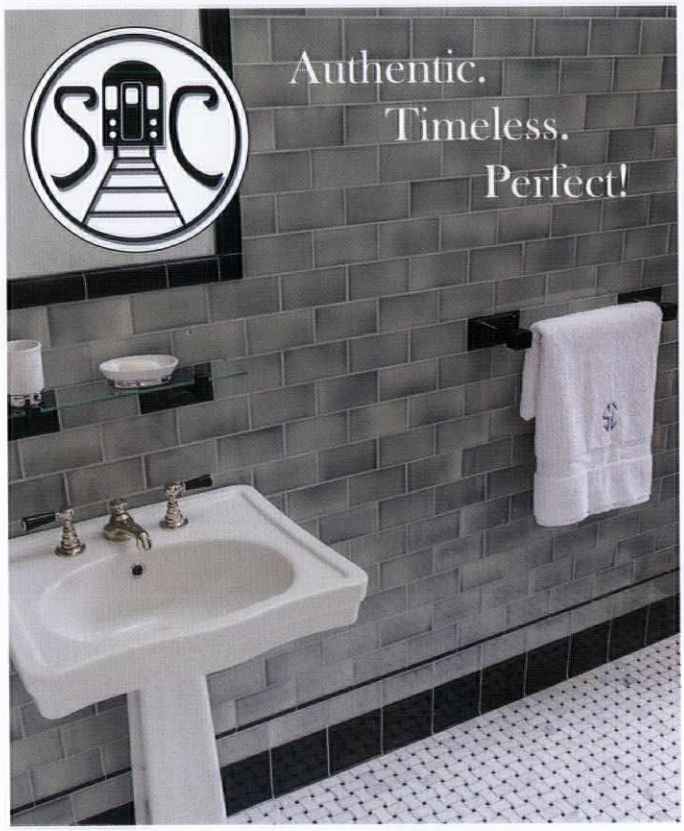
ABOVE Writer Catherine Lundie's heirloom brass kettle and a candlestick.
RIGHT An OHJ reader has the same set, from the same time period.

Can you make your own milk paint—out of milk? Just wondering, since that must have been the case in the old days.
—***Fidele Anastas, Cincinnati, Ohio***

Yep. For indoor use only: Dissolve 1 cup nonfat dry milk powder in just enough hot water to make a thick bisque. Then add a little bit of pigment at a time, mixing thoroughly. (The universal colors used to tint latex paint are fine.) Test by applying the mixture to a scrap of raw wood, with a brush or rag. Add more pigment to increase opacity, or more hot water to create translucence. When you're ready, paint while the mix is still warm. You can put it on full strength, then rub lightly with a damp cloth as it dries, for a worn look.
—*the editors*







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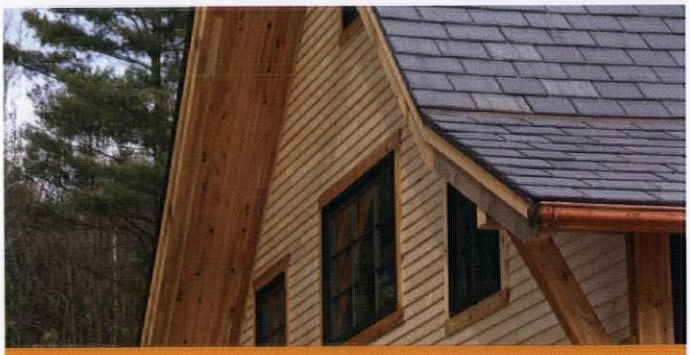

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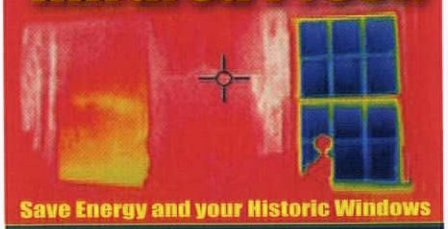

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INSPIRE

Substantial brackets, and bargeboards with stylized four-leaf clover cutouts, embellish the Tudor porch.

ARTS & CRAFTS **ALONG WITH TUDOR REVIVAL ELEMENTS** create a not-unusual mix in American houses ca. 1890–1920. **page 62**

62 **A TRANSITIONAL TUDOR**
A 1912 house is remarkably intact.
+ STYLE: ARTS & CRAFTS TUDOR

74 **A MODERN HOUSE, 1951**
Naturalistic, and now so elegant.
+ A COLLECTIBLE TRIO

82 **BELL ROOF IN LANAUDIERE**
Old-fashioned charm from 1920.
+ HISTORIC ROOF SHAPES

A GRAND ENTRY

The broad hall invites guests inside: the living room is to the right, the library to the left, and the dining room with its bank of windows is at the rear. Bold yet unfussy millwork is apparent in the square columns with Ionic capitals and the over-scaled newel posts at the generous staircase.

TRANSITIONAL TUDOR

A UNIQUE MIX OF TUDOR REVIVAL AND ARTS & CRAFTS DESIGN, THIS 1912 HOUSE IN PORTLAND, OREGON, REMAINED REMARKABLY INTACT.

BY BRIAN D. COLEMAN / PHOTOGRAPHS BY WILLIAM WRIGHT

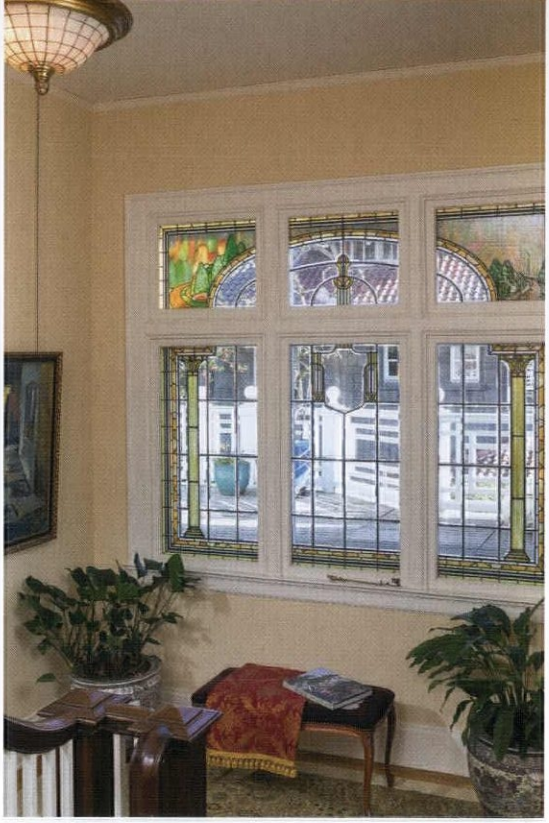
COMFORTABLE ENOUGH in a bungalow they'd restored themselves, Hannah Callaghan and Bob Weaver had lived in Portland's historic Irvington neighborhood for over a decade. Still, they looked out for grander homes going on the market: these are rarely for sale, and usually quite expensive. One summer afternoon in 1990, they heard about the so-called Nun's House, just listed. A family named Brady, the original owners, had left the house and all its contents to the Sisters of the Holy Name, and now the Sisters were selling.

Designed by prominent Portland architect Joseph Jacobberger,

RIGHT The stucco and brick house marries Tudor gables and bays with Arts & Crafts trim work and details for an imposing presentation. **BELOW** A ca. 1917 photo shows nothing significant has changed.

the exterior boasts a unique mix of Tudor Revival with Arts & Crafts details. Unusual and imposing, the stucco and brick façade has great curb appeal, with gables and bays, decorative bargeboards, Gothic tracery, and a deep porch. Built for Michael Brady, a railroad-equipment salesman, the fine house has its original chandeliers and wall sconces, glowing stained-glass windows, built-in bookcases with leaded glass, and even the carved-wood drapery cornices in the living room. A valuable, Birge & Sons simulated-leather wallpaper in the library had never been removed.

The Sisters had kept the house tidy, but there was work to be done. The exterior sorely needed new paint and fresh landscaping; aluminum storm windows and doors would have to go. Wiring, plumbing, and heating needed to be updated. Walls had been painted a drab, institutional green; the kitchen and baths, never updated, were in need of attention. Water had leaked into many rooms and ceilings needed replastering. Oak floors required refinishing. The striking art window—6 ½' by 7 ½'—was intact on the upper landing, but it had been obscured under layers of dark-color glass, making the second-floor hallway dim and uninviting.



TOP The upper landing is lit by a handsome Povey Brothers leaded- and stained-glass window that had been covered over but never removed. The leaded-glass fixture is original. **ABOVE** Furnished with family heirlooms and antiques, the living room runs the full depth of the house.

POST-VICTORIAN NEOCLASSICISM

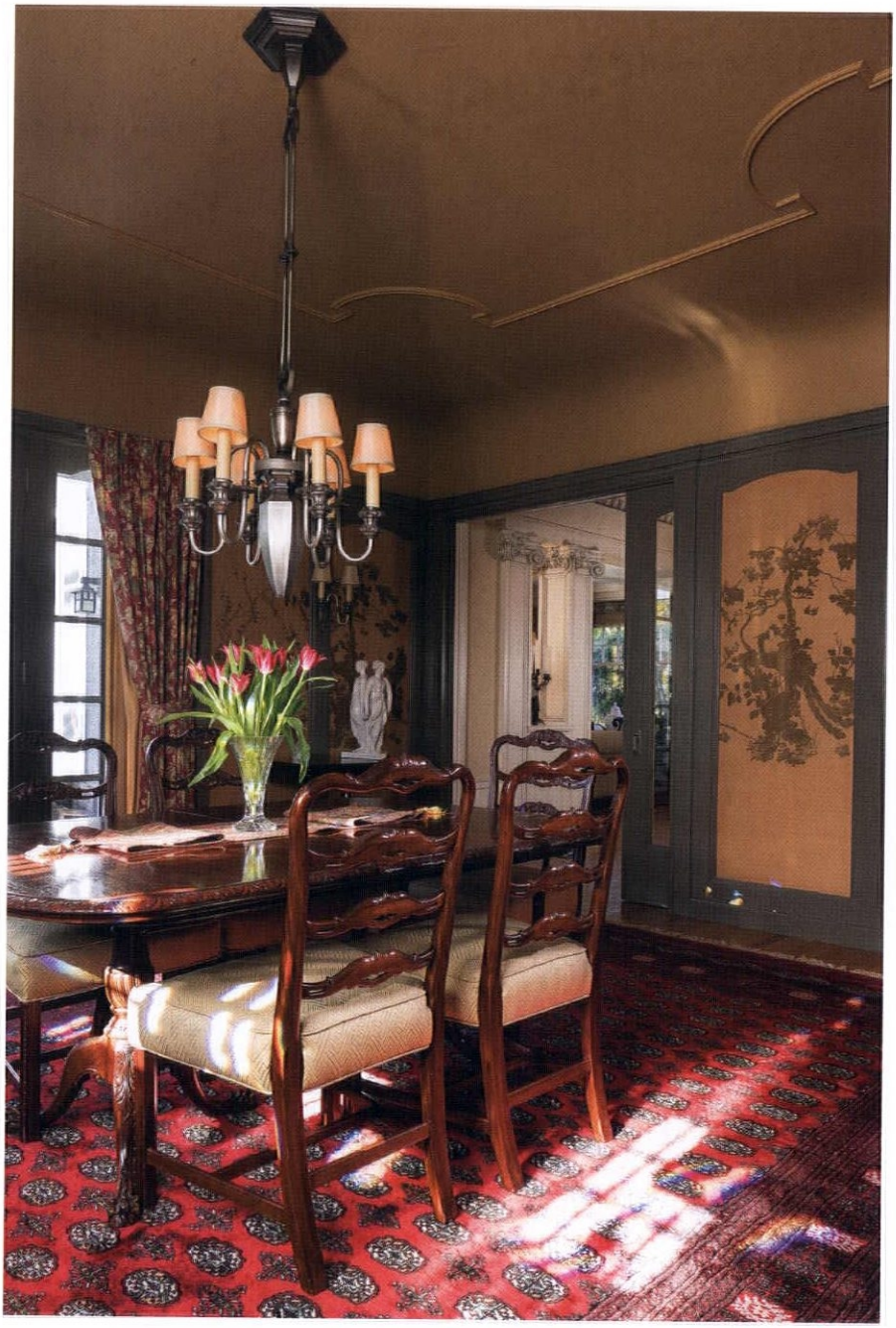
Matched pairs of paneled square columns with carved Ionic capitals flank the wide opening between the hall and living room. Glass-front display cases are built in between the column pairs. The room has its handsome millwork as well as original lighting fixtures.

RIGHT The library has a period-style warmth with its Birge wall covering and earthy tiles. **OPPOSITE** (top left) A coved ceiling with plaster embellishment, and floor-to-ceiling panels inset with Chinoiserie-style wallpaper, add sophisticated elegance to the dining room. French doors open to a rear terrace. (bottom) Beveled- and stained-glass windows by the Povey Brothers run across the back of the dining room, admitting afternoon sunlight.

A TREASURE OF ORIGINALS

Designed by a prominent Oregon architect, the 1912 house had been well cared-for over the decades. It retained bold millwork, lighting fixtures, art windows, plumbing fixtures, and even a now-rare wall covering of the early 20th century.

In the library, the **M.H. Birge & Sons** simulated-leather wall covering and the leaded glass-front bookcases have never been altered. The **fireplace tiles** and green-gold color scheme suggest Arts & Crafts inspiration.



ABOVE Panels inset with a Chinoiserie-style wallpaper ring the dining room. The pewter wall sconces are original.

The original blueprints were included in the sale, and they confirmed that nothing substantial had been altered in over a century. Hannah and Bob rolled up their sleeves, sensitively restoring the home. Knob-and-tube wiring was brought up to code; an energy-efficient oil furnace installed; and plumbing updated. It took two tries at reroofing to plug all the leaks, and then copper gutters were added as an elegant accent.

Original lighting fixtures, including leaded-glass ceiling pendants and handsome brass wall sconces, were restored and rewired. An early photograph of the living room, from the Oregon Historical Society, showed that there had originally been a pair of sconces above the fireplace, so period-appropriate replacements were found at Old Portland Hardware, with the assistance of consultant Bo Sullivan.

THE OLD KITCHEN was brought forward with period sensitivity. Subway tiles are from Pratt and Larson; the tin ceiling was made on original machinery by W.F. Norman. The custom maple cabinets were painted with Rodda's Gold Taffeta semi-gloss enamel, and the walls are Sherwin-Williams's Prairie Sand.

A small pantry opens to the updated kitchen and provides convenient storage and additional food prep space; the McCoy cookie jar was the owner's childhood favorite. **INSET** Homeowner Hannah Callaghan picks up a few hints from Heloise in the kitchen.

BELOW The original servants' call-bell boxes were carefully conserved and became a decorative accent in the kitchen.

ABOVE An original cast-iron radiator was preserved in a hallway off the kitchen; the small powder room has its original sink.

kitchen: **SENSITIVE UPDATE**

The Brady family had spent little time in the kitchen, as servants prepared meals in the early 20th century; blueprints showed that the kitchen was largely untouched since 1912, except for the addition of an ancient dishwasher that no longer worked. Hannah and Bob remodeled the space twice. The first was in 1993, when they took it down to the studs to update the plumbing and wiring. Five doors created an awkward warren of small spaces, so they consolidated down to three. A peninsula with stools for casual dining was added in the center of the room. That initial budget allowed only for particleboard cabinets and black laminate countertops, but a tin ceiling from W.F. Norman gave the room historical appeal. In 2007, the couple upgraded to honed black-granite countertops and custom maple cabinets, along with a new Marmoleum floor.

LEFT A ca. 1890 carved-oak bedroom set found at a local antiques store furnishes one bedroom. The master suite's sitting-room window seat is seen across the hall. **BELOW** The upstairs bath's pedestal tub was restored and refinished, and complemented with a salvaged sink. An period-style basketweave tile floor from Pratt and Larson anchors the room.

Water damage in upstairs bedrooms was significant, requiring replastering and **refinishing floors**. A master suite was created with an adjoining room becoming a sitting room/office opening to a roof terrace.

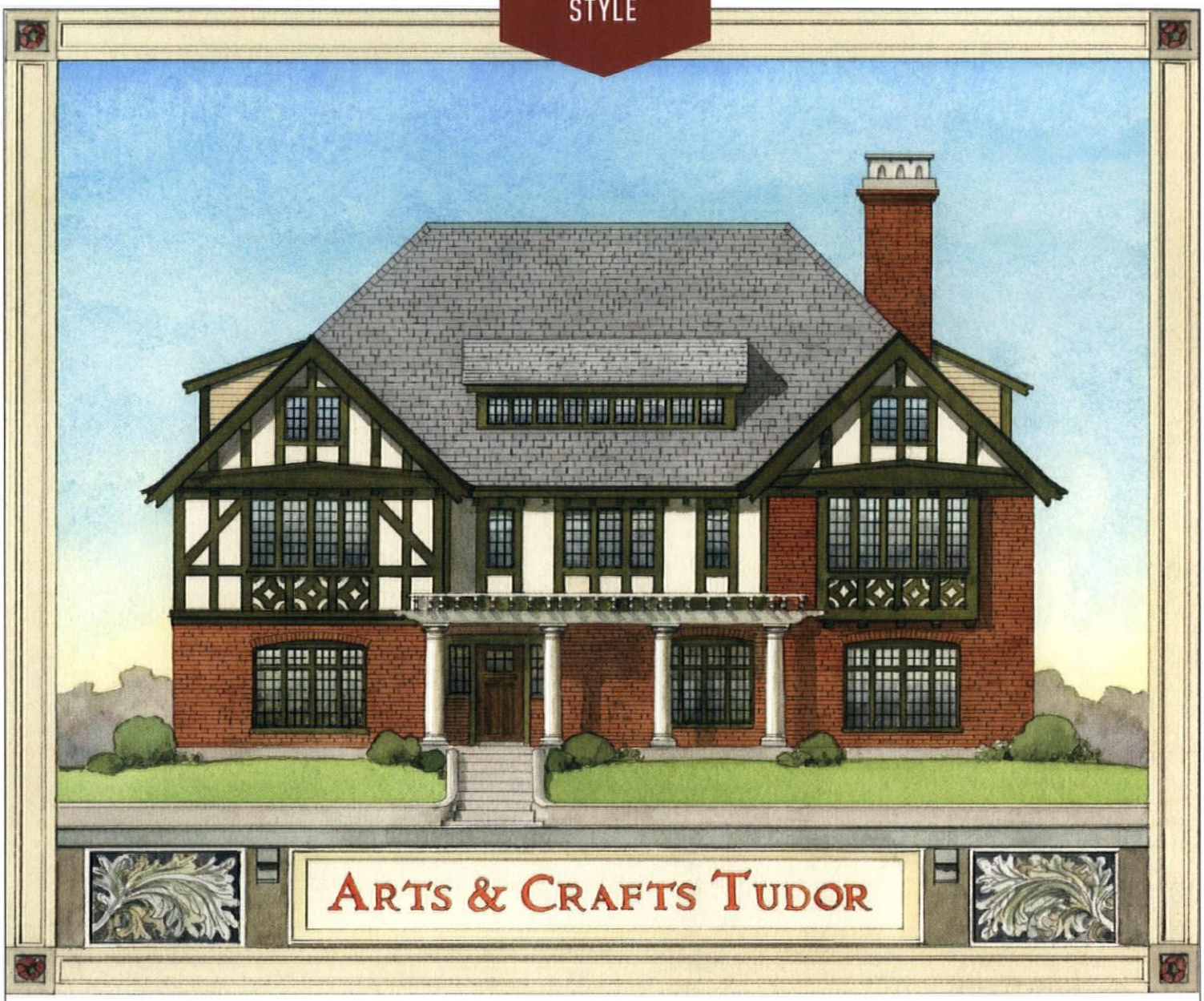
The generous living room runs the depth of the house, framed by two pairs of carved Ionic columns. Original details from the chandelier to the window cornices were retained. Hannah and Bob furnished the room with comfortable seating and antiques, and the room looks not so different from the Brady days: there's a Chesterfield sofa, a game table in front of French doors that open to the rear terrace, family heirlooms, and antiques.

The dining room had been painted top to bottom in an unappetizing beige. Now it glows with a custom goldenrod-tone paint on the ceiling, and trim in olive green outlining papered panels. The original pewter wall sconces and the chandelier were carefully cleaned and rewired, and the room's handsome Povey Brothers stained-glass window was restored.

The Sisters had maintained the library with its original M.H. Birge & Sons simulated-leather wallpaper. Oak woodwork and glass-front bookcases built on either side of the fireplace were in remarkably good condition, requiring only a fresh coat of furniture oil. Comfortable furnishings include leather chairs and a desk made by Bob's grandfather from a square grand piano.

Landscaping was updated with a concrete driveway and a bluestone terrace in back. The Arts & Crafts-era pergola has been replicated, with reference to historic photos.

 FOR RESOURCES, SEE PAGE 95.



Arts & Crafts Tudor

A hybrid style of the American Arts & Crafts period, these **Craftsman-era Tudors** are inspired by late-19th-century English revivals rather than original late-medieval architecture. Whether the design is academic or whimsical, elements of old England merge with British and American Arts & Crafts motifs. Look for half-timbering and window bays, beamed ceilings and inglenooks.

TUDOR ARTS & CRAFTS HOUSES

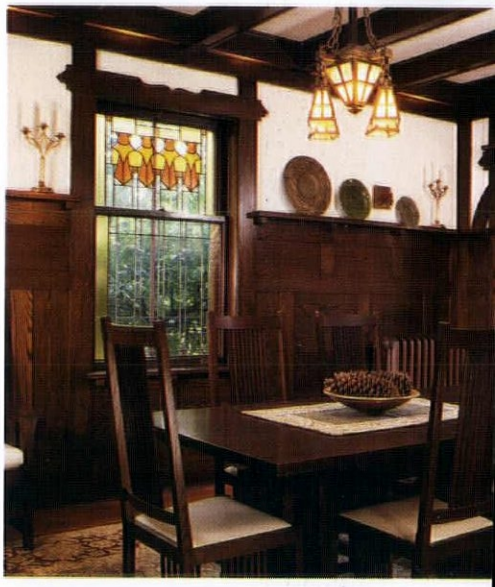
THE MELDING OF TWO STYLES WITH SIMILAR ROOTS, 1890–1920. By Patricia Poore

English-inspired houses are part of the same architectural movement that spawned the English Queen Anne Revival style, American Queen Anne houses, the Shingle Style, and Tudor Revival. All mark a transition between late-Victorian sensibility and the beginning of modern architecture—which includes houses of the Arts & Crafts movement. Earlier American Tudor houses could be academic, with flattened facades and no half-timbering. Arts & Crafts Tudor is more playful and includes such elements as over-scaled brackets and knee braces, decorative half-timbering, and pergolas. Despite steep roofs, these houses tend to be horizontal, whereas the suburban (e.g., "Stockbroker Tudor") houses that followed often have vertical emphasis.

Tudor styles took hold here ca. 1905, concurrent with the American Arts & Crafts movement. Architects working in the Tudor and Arts & Crafts idioms were dipping from the same well. Many Craftsman houses and Tudor Revivals share the same old-world precedents, especially elements copied from the late-medieval and Tudor periods in England. Hallmarks of both residential styles include half-timbering and projecting bays, diamond-pane windows, steep roofs covered with graduated slates or shingled "thatch," and flattened Tudor arches. Inside, they share high oak wainscots, ceiling beams, important hearths, and inglenooks. In most cases, the style was a true revival, not pure in its mimicry. Late medieval details were mixed with finer Elizabethan conventions, just as elements might have been borrowed from both thatched cottages and stone manors.

This romantic revival harks back to the English designer William Morris, whose own Red House at Bexleyheath, designed with the architect Philip Webb in 1859, both exhibits Tudor-Gothic forms and is considered the first Arts & Crafts house. The 19th-century English architect Richard Norman Shaw contributed to the genre, moving beyond neo-Gothic styles to embrace ancient vernacular forms and materials; his early work (dubbed Queen Anne Revival) often featured half-timbering, projecting gables, and big chimneys.

Decorative bargeboards are seen on Arts & Crafts houses influenced by the Gothic and Tudor styles. Attached along the projecting edge of a gable, the bargeboard might be carved, incised, scroll-sawn, or cusped. Windows may be casements or double-hung, of metal or wood, with art glass or roundels, often grouped with large mullions between them.



ABOVE In Milwaukee, a 1905 "Prairie Tudor" house with interiors and furniture by Wright collaborator George Niedecken has a high, dark wainscot and Tudor "timbers."

the HALLMARKS

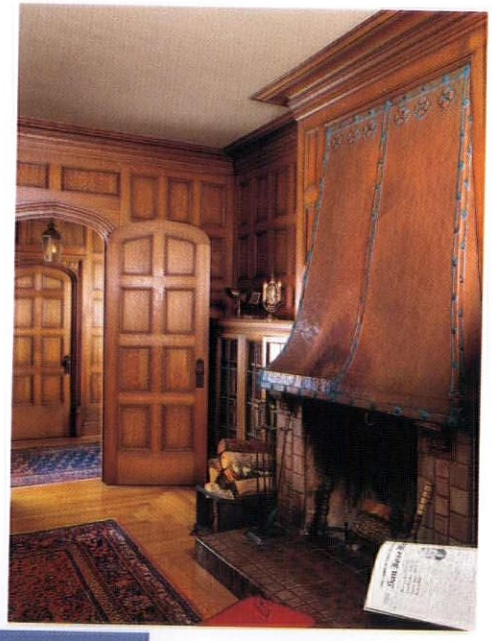
- **STEEP ROOFS** are most common, usually gabled, often featuring a jerkinhead (clipped gable). The roof may be covered in slate, or shingle "thatch." Chimneys are large or clustered. The entry often has a flattened Tudor arch.
- **HALF-TIMBERING** is common and may be restrained or whimsical. While later Tudor Revival houses would have stucco or brick between the decorative "stick" timbers, some Arts & Crafts Tudors have timbers over wood.
- **PICTURESQUE WINDOWS** include projecting bays and oriels, grouped windows with large mullions, and leaded casements. Diamond panes may show up in casements or simply alluded to in transoms with wood muntins.
- **ROOMS INSIDE** may tend toward bungalow simplicity or a more formal English Renaissance look for the staircase, mantel, and trim. But they share common elements: beams, rough plaster, high wainscots, and inglenooks.

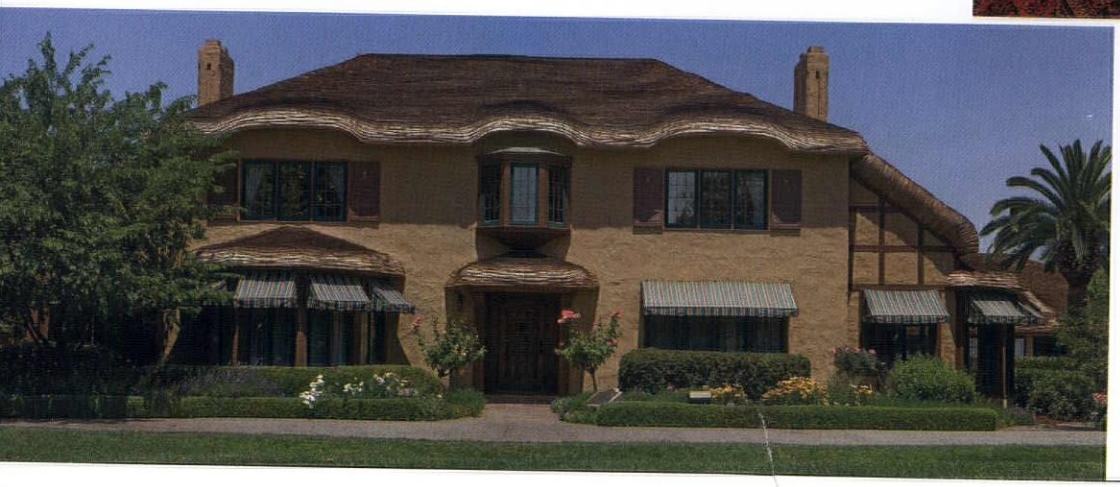
recommended BOOKSHELF

- **THE TUDOR HOME by Kevin Murphy and Paul Rocheleau (Rizzoli, 2015)** American Tudors, inside and out, from Tuxedo Park to Prairie to the "Arts & Crafts-inflected mansions of Pasadena."
- **BEYOND THE BUNGALOW by Paul Duchscherer and Linda Svendsen (Gibbs Smith, 2005)** This book of lavish photographs includes other houses of the American Arts & Crafts period: chalets, English and Tudor Revivals, and a few Foursquares.
- **ARTS & CRAFTS HOMES OF GREAT BRITAIN by Brian D. Coleman (Gibbs Smith, 2005)** A guide to the great Arts & Crafts houses of England's vernacular revival period.
- **TUDOR STYLE: TUDOR REVIVAL HOUSES IN AMERICA FROM 1890 TO THE PRESENT by Lee Goff (Universe Publishing, 2002)** From New York to Lake Forest (Ill.) and St. Louis to Los Angeles, here are notable Tudor houses that span decades, including new houses in the English Tudor mold.

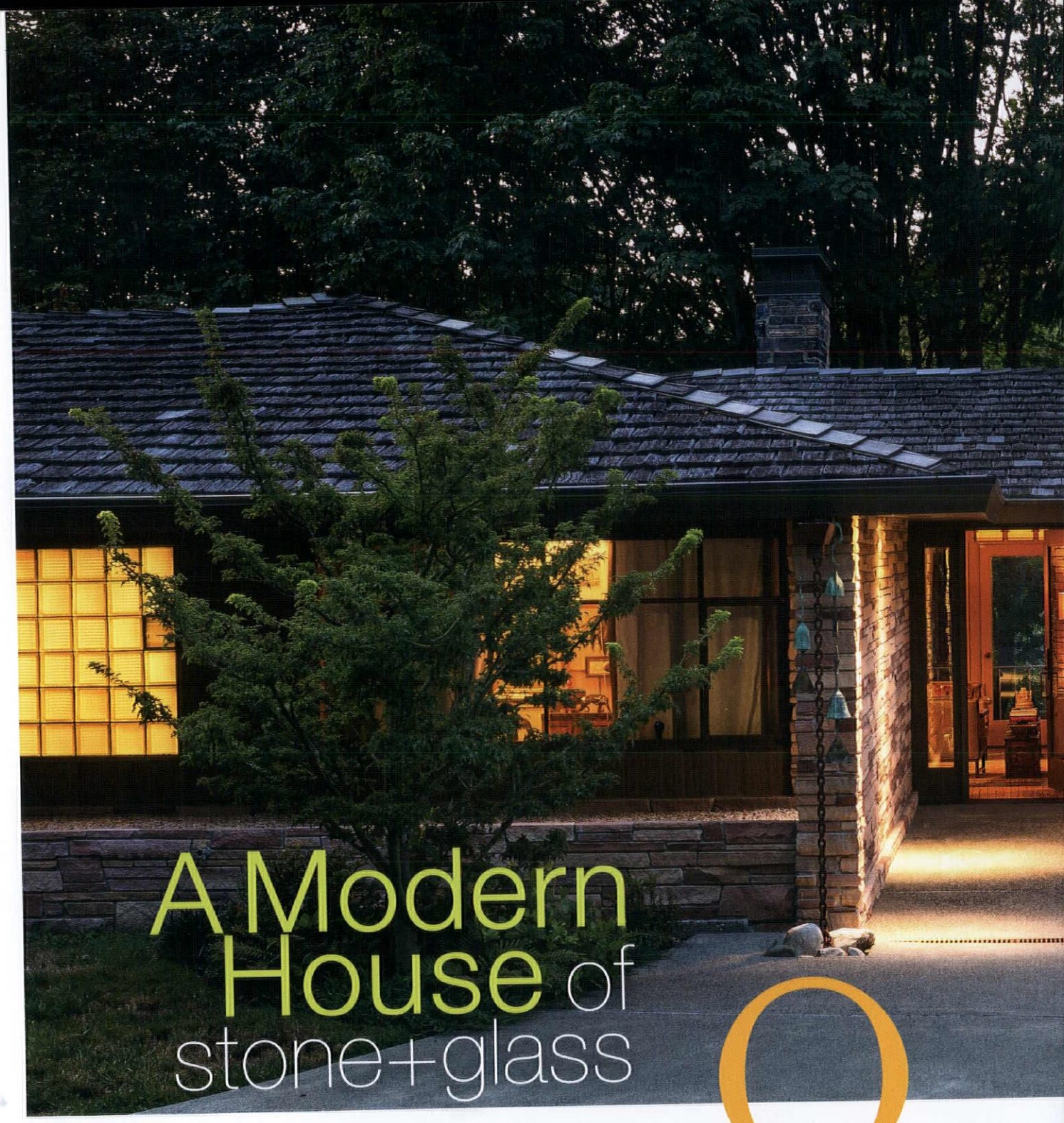
A&C TUDOR *inside*

Ceiling beams, window and door casings, wall paneling, and staircases tend to be dark, made of stained oak or chestnut dully finished with wax. As is true for Craftsman-bungalow dining rooms, wainscots capped with a plate rail are taller than those in Colonial Revival houses. Mock age is suggested by rough troweled plaster or a textured wall finish. Arts & Crafts designers favored muted color and pattern, while Tudor Revival houses often have creamy-white plaster over the dark woodwork. Flooring is often wide oak boards; dark tile might be found in halls and kitchens. English Arts & Crafts or Persian rugs partly cover floors. Heavy iron hardware complements heavy metal lighting fixtures. Besides paintings, tapestries and taxidermy hang on walls. Motifs in common include shields and other heraldic imagery, quatrefoils, and oak leaves and acorns. • Many Tudors were built with a generic bungalow-era interior, and perhaps a Tudoresque window or arch. Recent homeowners often use Craftsman furnishings, from embroidered pillows and Stickley furniture to pottery, as an opportunity to add American color and design. Built with an electric kitchen on the main floor and a living room instead of a formal parlor, these houses accommodate us still.





LEFT California's Ainsley House (1925) exhibits "thatched-roof" Tudor architecture and California craftsmanship. **ABOVE** Its Tudor-arched rooms contain Batchelder tiles, Roycroft metalwork, and Dirk Van Erp lamps. **TOP** A 1913 Tudor in Salt Lake City has bracketed eaves and, inside, Van Briggle tile; the dining room has typical Craftsman woodwork.



A Modern House of stone+glass

DEFT UPDATES TO THIS 1951 SEATTLE HOUSE BROUGHT OUT ITS BEST ORIGINAL FEATURES: WALLS OF GLASS, BURNISHED WOODWORK AND BUILT-INS, CURVING GLASS BLOCK, AND MODERN ELEGANCE.

BY BRIAN D. COLEMAN / PHOTOGRAPHS BY WILLIAM WRIGHT

ON WALKS taken through this woodsy neighborhood in north Seattle, Kevin Dodge and Darin Collins kept an an eye out for just the right home—a house with character, on a lot big enough to run their Saluki dogs. Intrigued by a glimpse of a Modern-movement house, they walked down the long, winding drive and knocked at the door. The house wasn't for sale then, but

THE 1951 HOUSE nestles in quiet woodlands. Stone walls, glass block, and floor-to-ceiling windows are indicative of Modern design. The ell at right extends to the original garage, just beyond the breezeway.

they visited the owner over the next three years, at which point, to the partners' delight, the owners agreed to sell to them.

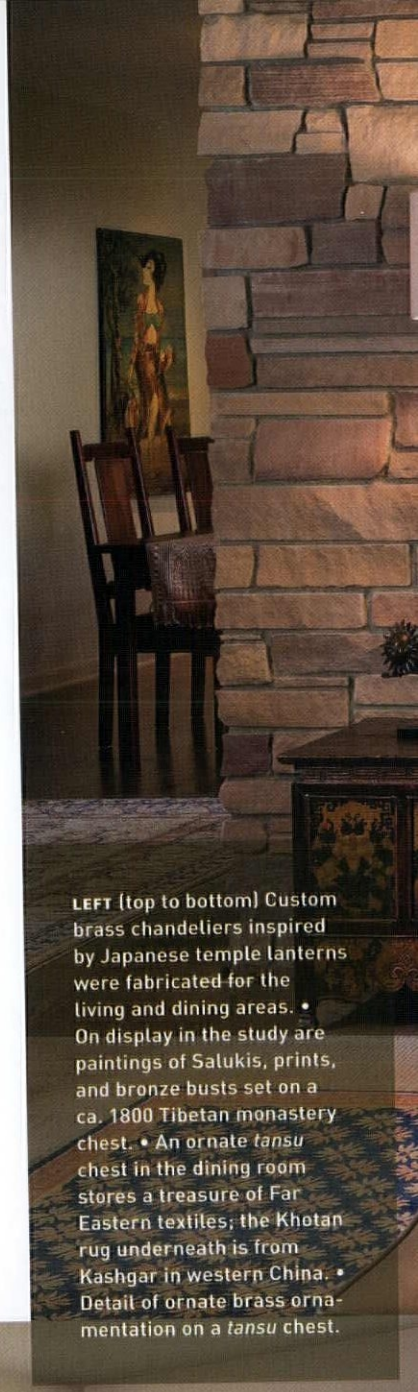
A custom-build in 1951, the secluded house nestles in banks of rhododendron and stately cedars with a backdrop of towering Douglas firs. Forest light filters in through floor-to-ceiling glass walls. Stone brings nature indoors in the Modern design. Set on nearly two acres behind a four-acre conservancy, the place has become a perfect retreat for the couple and their dogs.

Still, a significant amount of work had to be done. The house may have a whiff of mid-century Frank Lloyd Wright, but it wasn't perfect. Rooms on the main floor were boxy and small, connected by multiple doors that obscured light and views. Folding doors further enclosed a small, dim dining room that had been treated to dark paneling, blue shag carpeting, and a much-too-sparkly chandelier. Heavy blue drapery covered floor-to-ceiling windows across the back of the house. In the kitchen, discordant metal cabinets in green, yellow, *and* orange would have to go.

Selectively removing interior walls, the couple reconfigured the layout so that the former living and dining rooms became

A mix of '50s Modern furniture

and Far Eastern textiles and antiques, collected on trips, fill the rooms: **Mongolian and Tibetan side tables,** Japanese *tansus* filled with richly colored fabrics, porcelain from Hoi An in Vietnam, a weaving purchased in Malaysian Borneo.



LEFT (top to bottom) Custom brass chandeliers inspired by Japanese temple lanterns were fabricated for the living and dining areas. • On display in the study are paintings of Salukis, prints, and bronze busts set on a ca. 1800 Tibetan monastery chest. • An ornate *tansu* chest in the dining room stores a treasure of Far Eastern textiles; the Khotan rug underneath is from Kashgar in western China. • Detail of ornate brass ornamentation on a *tansu* chest.

THE MAIN LEVEL was opened to the light and views, divided into a conversation area set with metallic-leather Dunbar lounge chairs and a living area beyond. Brutalist lamps are by Harry Balmer.

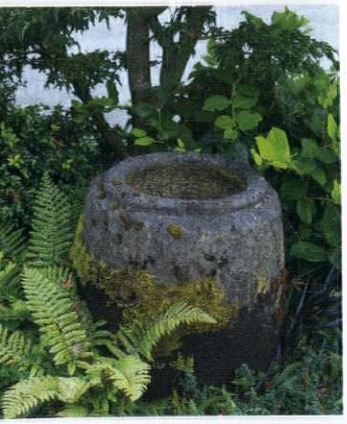
an open living and entertaining space. The dining area is now at the west end of the living room. Near the kitchen, four ca. 1950 chairs designed by Edward Wormley for Dunbar create a cool mid-century "Dunbar lounge" for conversation. Laid meticulously into existing wood flooring and stained to match, new oak flooring has replaced areas of worn vinyl and oppressive green slate.

As the couple found it, the entry had been anything but welcoming. Heavy, brown double doors with distorted Coke-bottle sidelights kept out the light and obscured the view. All of this was swapped out for a period-appropriate cedar door with glazing and clear sidelights, with profiles matched to the original interior window trim. A visitor at the front door now sees through the house to the forest behind it.

The kitchen was taken down to the studs and a wall removed, replaced by an island. Streamlined walnut cabinets were hung, the design matched to original built-ins still in the bedrooms. Handsome quartz countertops, a backsplash of 1" square glass tiles, and custom lighting integrate the kitchen into the rest of the Modern interior. A breakfast nook was added beneath a bank of windows on the north end of the kitchen.

LEFT The living room is furnished with Asian and Modern-movement pieces including a 1960s teak, ebony, and marble coffee table; a side table from Tibet; and period lamps—including one fashioned from a Chinese stone head, a wedding gift in the 1950s to one homeowner's parents. A colorful Khotan (Iranian Buddhist) rug anchors the room.

OPPOSITE (top) Expanses of glass open to the forest at the back of the house, where a fire pit on the terrace takes the chill off Pacific Northwest evenings. (bottom) The open kitchen is sleek and sophisticated with walnut cabinetry based on original built-ins. A custom brass chandelier inspired by Buddhist temple lanterns lights the room.



ABOVE Partners Kevin Dodge and Darin Collins pose with their Salukis Moji, Rumi, and Hattah. **LEFT** A Mid-century Modern, copper "starry night" lantern sparkles outside. **BELOW** Nestled in the ferns: an Indonesian water vessel of stone, which once held drinking water for rice-field workers in Bali. **RIGHT** An undulating "wave" neon chandelier lights the lower-level family room, where the checkerboard linoleum tiles are original.

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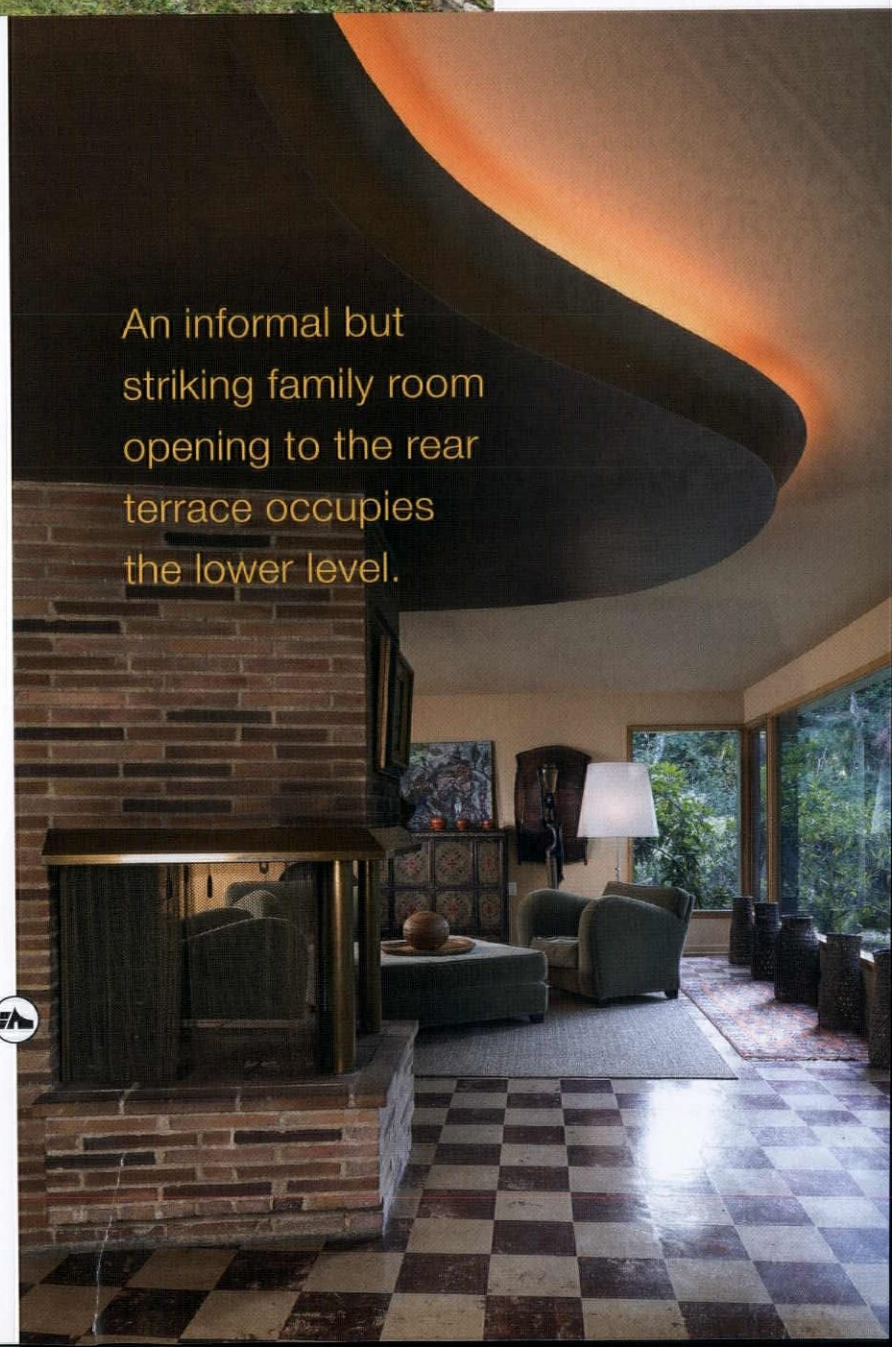
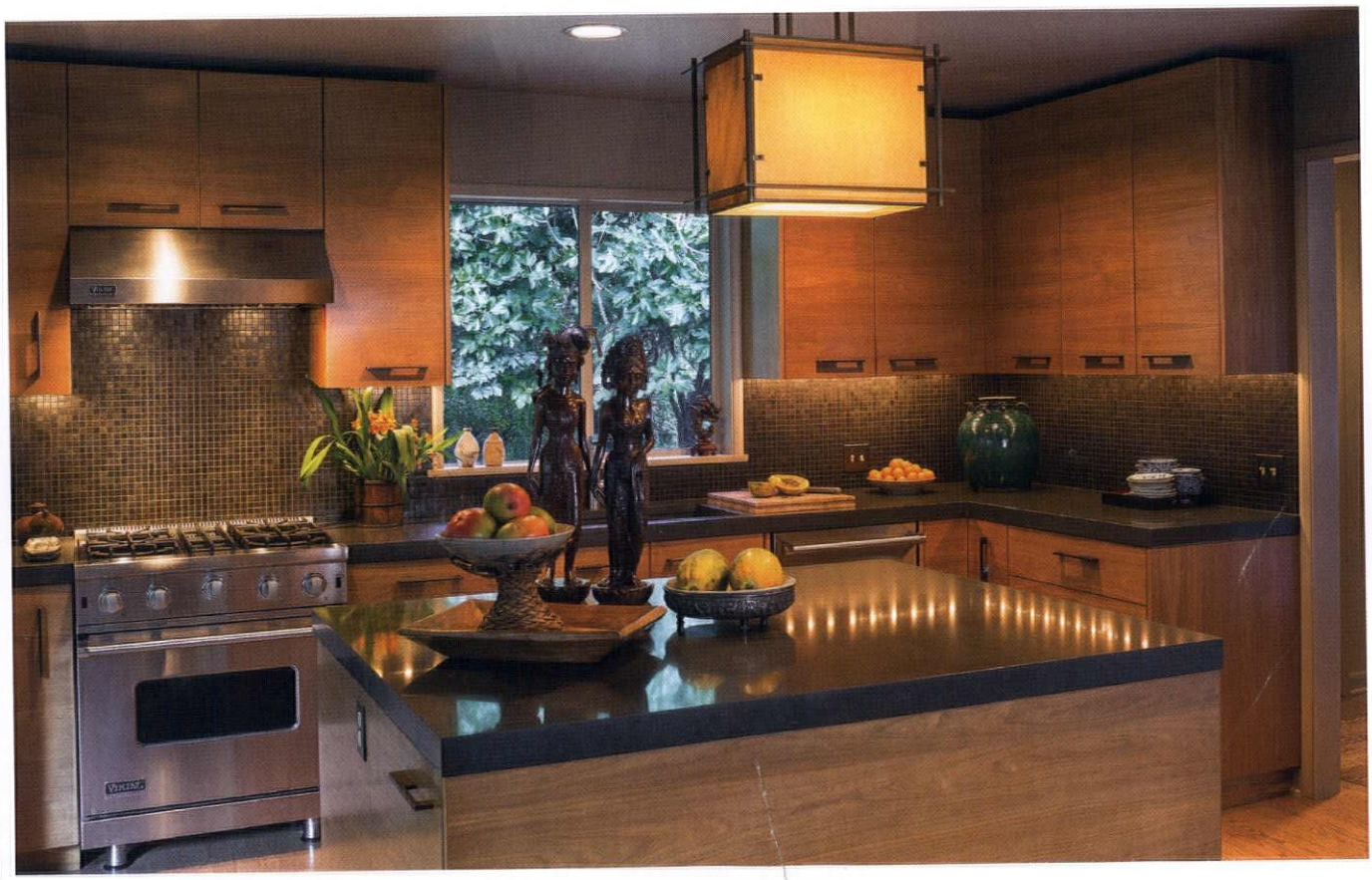


An informal but striking family room opening to the rear terrace occupies the lower level.



BELOW Rumi poses in the master bedroom, where original walnut built-ins are complemented by natural grasscloth-covered walls; a Mongolian chest functions as a bedside table. **LEFT** A Sputnik brass chandelier, ca. 1950, adds celestial light in the master bedroom. **FAR LEFT** The master bath is now simple and sleek, the lines of the glass-block window repeated in subway tiles. A porcelain sink sits on a custom walnut cabinet.

The house is furnished with both American mid-century and traditional East Asian pieces. Custom-designed brass chandeliers evocative of Japanese Buddhist temple lanterns hang in the living room, lounge, and kitchen, adding to the serenity.

The master suite's original walnut cabinets were cleaned and preserved. The room is now furnished with 1970s steel and leather lounge chairs and a Far Eastern chest and artifacts. Grasscloth wall covering, a 1950s staple, covers the walls. The master bath was updated with earth-color subway tile from Ann Sacks, an Indonesian Dutch reclaimed-marble floor, and a walnut sink cabinet that echoes those in the bedroom. The curving glass-block window, original to the house, was simply cleaned.

The lower level of the house holds a family room opening to the rear terrace, along with a guest bedroom and bath. Original checkerboard linoleum was conserved, as was the unusual, custom, overhead "wave" light, its neon tubes intact and functioning after nearly seven decades.

 FOR RESOURCES, SEE PAGE 95.

A TRIO OF MODERN MASTERS

COLLECTING BRUTALIST AND MODERN PIECES 1950–1970.

Every era presents an opportunity to collect the work of favorite designers. For their 1951 Seattle house, Kevin Dodge and Darin Collins have been collecting lighting and sculptural work from three Modern masters: Harry Balmer, Gaetano Sciolari, and Paolo Soleri.

Brutalism is a mid-century modernist designation for architecture and design defined by the use of such raw materials as concrete, glass, and metals. Rough surfaces, hard edges, organic forms, and metallic finishes are common. The name comes from the French term "béton brut," meaning raw concrete. The American welder and sculptor **Harry Balmer**, whose works were produced by the Flemington Iron Works and Laurel Lamp Company, made Brutalist and Modern lighting and abstract sculptures that have become collectible. His 1960s works are generally of blackened steel. Balmer also produced wood and iron furniture.

Gaetano Sciolari (1927–1994) was a trained architect and film director who returned to his hometown roots in 1949, when he became head of Sciolari lighting, the family business founded in 1892. In the 1950s, he was the designer for the internationally known lighting manufacturer Stilnovo. His designs blended modern streamlining with such traditional materials as opaline glass and brass. Sciolari's designs for his own company were embraced by top designers in Europe and the U.S. during the 1960s. The work, influenced by Cubism and Deconstructivism, was often seen as futuristic. By the 1970s, Sciolari Lighting sold lamps in the U.S. through Lightolier and Progress Lighting, resulting in a high sales volume through the 1980s. Sciolari's 'Cubic' series lighting, especially, was a go-to for TV and cinema set designers in the 1970s and '80s.

The Italian architect **Paolo Soleri** (1919–2013) spent time with Frank Lloyd Wright at Taliesin West in Arizona and Taliesin in Wisconsin, during the late 1940s. Back in Italy, he designed a large ceramics factory—creating his unique style and also learning about ceramics and bronze casting. This background was put to use later in the design of buildings and also ceramic and bronze windbells, the sales of which provided income (and still does) for his experimental eco-town in Arizona.

IN 1955, Soleri and his wife, Colly, moved to Scottsdale and soon began the practice of "arcology," his term for a synthesis of architecture and ecology. In 1970, he created Arcosanti, an evolving site with buildings of silt-cast concrete, built by students and volunteers who paid for the experience. Imagined as a densely populated town of 5,000 people, the community reached its peak of 200 residents in the 1970s and today houses fewer than 60 disciples. The Soleris' Cosanti Foundation is an educational non-profit organization exploring urban planning, with a philosophy influenced by Jesuit paleontologist and philosopher Pierre Teilhard de Chardin. The architect's home and studio in Paradise Valley, Cosanti, is an Arizona Historic Site and offers public tours year-round. The Arcosanti site, about 65 miles north of Phoenix, is active, with workshops, events, and regular tours: arcosanti.org

RIGHT (top to bottom) This Brutalist, patinated-steel ribbon lamp of ca. 1960 by Harry Balmer rests on a Tibetan side table in the living room of the 1951 Seattle house. • A vintage 1970s Gaetano Sciolari brass chandelier illuminates the stairwell that leads to the house's lower level. • Tolling a welcome near the entry are bronze Soleri bells, originally designed by Paolo Soleri in the 1950s.

Bell Roof *in Lanaudière*

Two generations have contributed their talents to this picturesque house, built in 1920 and filled with old-fashioned charm: heavy beams, tin ceilings, and a fieldstone fireplace.

BY ANNE GARDON & PERRY MASTROVITO / PHOTOS BY PERRY MASTROVITO

Although her parents had occupied this house since 1959, it wasn't until 2010 that Cheryl Jakeman-Wallis really lived here. "When I was a girl, I was sent to boarding school, and visited home only occasionally," Cheryl explains. Then she got married and they built their own place. Eventually Cheryl inherited this house, and the couple faced a dilemma: which house to keep, their current one or the ancestral home? So they put them both up for sale, leaving the decision to chance. As luck would have it, their house sold first. And that's how this lovely old house came to be their home.

This vernacular house, built in 1920, has a steep, bell roof. The small extension, at first a porch, was added in 1960. About 10 years ago it became an entry from the carport and holds the powder room.

Comfortable local antiques, including a fine china cabinet with curved glass, furnish the dining room.

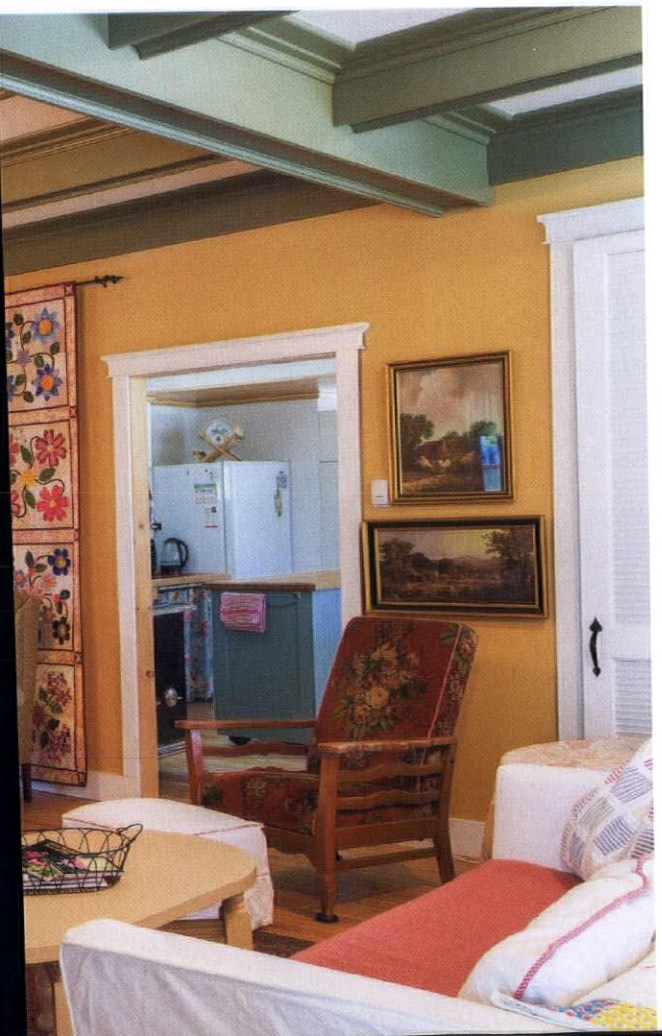
ABOVE The staircase wall offers plenty of space for family photographs. Risers are painted white to brighten the pine-clad space. **RIGHT** An imposing fieldstone fireplace and structural beams that criss-cross the ceiling lend a cozy atmosphere.

Built in 1920 as a summer cottage, it is set on a large lot of 42,000 square feet, in the village of Rawdon, in Quebec's Lanaudière region. Close to all services, the spot nevertheless is quite secluded and peaceful; pine trees tower over the wooded area in back.

The local name for the sweeping roof is a bell roof, and it's often described as Dutch Colonial. It is not, however, a true gambrel, as a single pitch ends with a flared eave, nor is there traceable Dutch influence. Elements of the house were borrowed from the traditional Quebecois house designs of the 18th and 19th centuries, influenced in part by French architecture—including the steep roof. Cheryl was told that the roof was designed by a German-Swiss doctor, who brought some European influence to this area.

A gallery or verandah runs the length of the house, protected by a deep overhang from which are hung colorful flower baskets. The entire thing, including the rounded end with wheel-spoke rafters, is original. Cedar shingles cover the walls; the handsome roofing is an asphalt-shingle product called Roofmaster,

The birch floor and wrought-iron chandelier date to the time of construction. Windows with a typical 1920s muntin pattern are original, too.



The house was at first a summer cottage.

The living room soared to the attic. In 1960, a second floor was added, supported by structural beams. The original fieldstone fireplace sits on a boulder that anchors the house.

LEFT Nostalgic under-counter curtains pair with a vintage-style electric cooking range. **BELOW** The homeowner's father years ago made the Art Nouveau-style walnut cabinet now in the bathroom. **BOTTOM** Wallpaper by Concord Wallcoverings is hung over a painted PVC beadboard wainscot in a cheery bedroom with an apothecary cabinet reproduced by Pulaski Furniture. The owner upholstered and stenciled the found bed frame.

made by BP, in the Cedar color.

Inside, the living room is cozy with painted wood beams and an imposing fieldstone fireplace fitted with a propane firebox. Birch floorboards date from the original construction, as does the wrought-iron chandelier. Windows with their 1920s-era muntin pattern, too, are original. Cheryl, a retired custom seamstress, made the quilts and drapery. The Persian rug in the middle of the room is one of five she bought for $1500 from a boutique going out of business. The house is largely furnished with salvaged pieces.

At the time of construction, the living room rose to the attic, about 32 feet high; two small bedrooms on either side were reached via twin spiral stairs. That chandelier hung from above. In 1960, Cheryl's father added the upper floor, using eight wooden structural beams. The long horizontal beam is load-bearing steel.

The original fieldstone fireplace sits on a huge boulder, upon which the main block of the house rests. In 2009, stones were placed at the bottom of the old firebox to accommodate the conversion to gas.

The modest kitchen has an old-fashioned charm. Under-counter curtains hide storage space; the electric range is an authentic reproduction by Elmira Stove Works; vintage plates decorate shelves. Countertop and backsplash are red Arborite, a high-quality laminate made in Canada. The island, built by a local cabinetmaker, is painted to match the curtains. Maple was chosen for the top because of its tight grain, hardness, and abrasion resistance. The kitchen and adjacent breakfast room share a decorative tin ceiling.

The formal dining room has another Persian rug beneath an oval table flanked by two upholstered chairs and four antique, press-back chairs. The glass-front china cabinet is a century-old antique, while another, in the corner, was made by Cheryl's father.

Next to the dogleg staircase, the hallway is paneled with gleaming pine. The pendulum clock came from France and "is very loud," Cheryl says. Bedrooms upstairs snuggle under the roof eaves, furnished with a mix of salvaged furniture, local antiques, and reproductions, with bedcovers and curtains by homeowner Cheryl Jakeman-Wallis.

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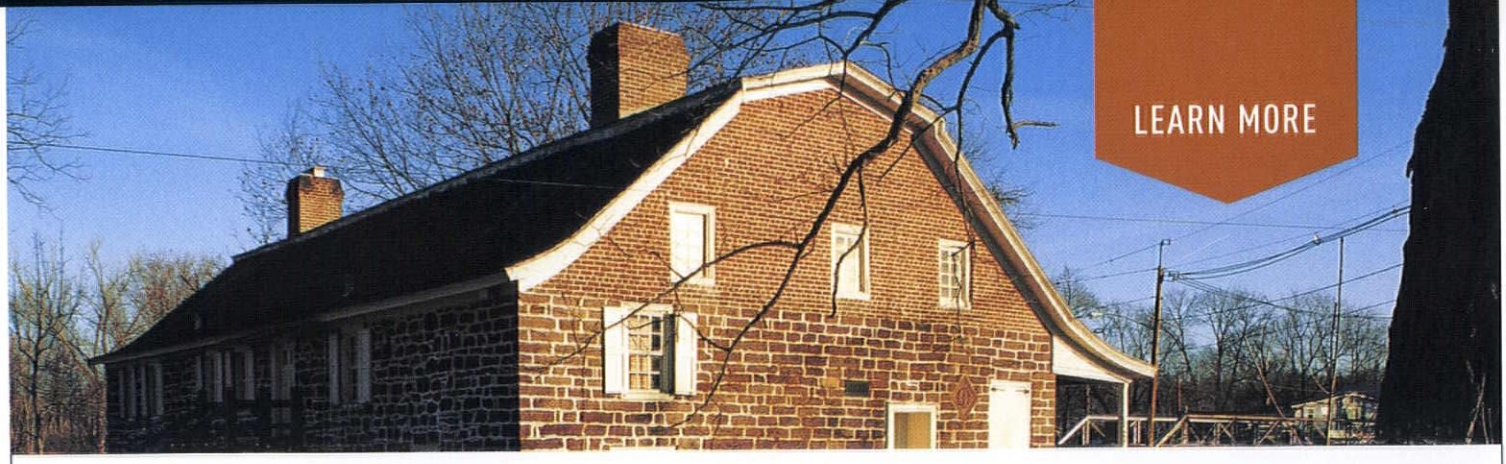
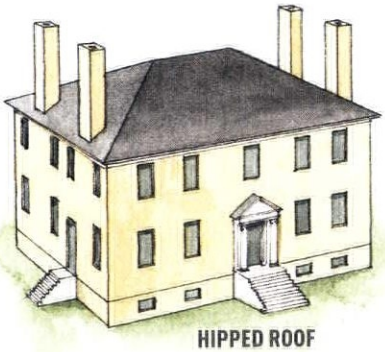
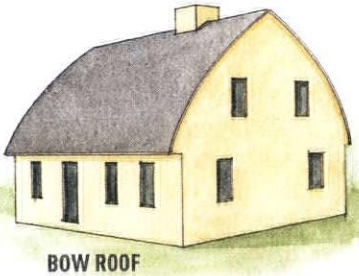


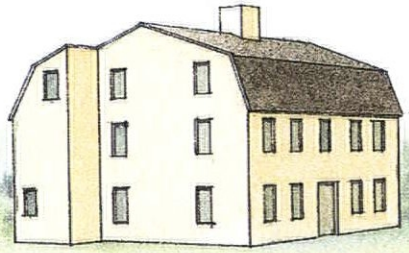
SHAPELY HISTORIC ROOF TYPES

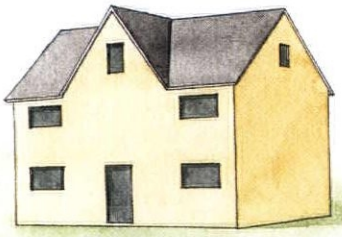
IN ITS MASSING, PITCH, AND MATERIAL, A ROOF INDICATES HOUSE STYLE. By Patricia Poore

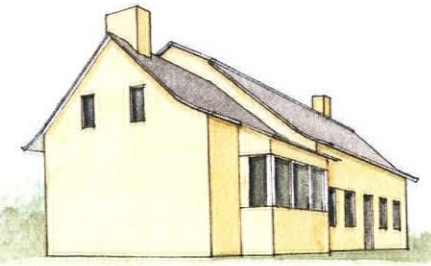
The form of a roof tells something of the region and its climate, local building traditions, and even architectural style. Early roofs seem picturesque to us today. Besides the simple gable and its variants, used everywhere with a steep or low pitch, we find double-sloped gambrels in both English and Dutch enclaves, the self-descriptive saltbox from Cape Cod to Ohio, the bow roof, and the Flemish eave. If more people took note of roof morphology, we'd have less remuddling and fewer heinous additions.

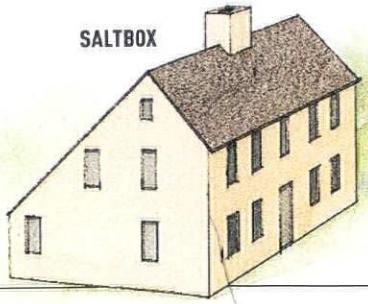

HIPPED ROOF


BOW ROOF


ENGLISH GAMBREL WITH JOG


CROSS GABLE


FLEMISH GABLE & GAMBREL


SALTBOX

TERMS *clarified*

Bell roof *A roof that, in cross section, is shaped like a bell. The term is most often used for the curved caps on cupolas and Queen Anne-style towers.*

Colonial Dutch *The word "Dutch" was used imprecisely to mean French-Belgian Huguenots, settlers from the Low Countries, and even Germans ("Deutsch")—in other words, non-English settlers. Some, though not the majority, of the houses built by the Dutch had gambrel roofs. Those with a flared eave were introduced by French Huguenots and Flemish settlers in a limited geographic area.*

Dutch Colonial *It's the popular term for houses ca. 1900–1940 that have a symmetrical façade and gambrel roof.*

Flared eave *describes the lower end of a steep roof that gradually diminishes in slope, projecting beyond the face of the exterior wall. The overhang once protected soft mortar. In later examples, the flare may extend to create a porch-like projection supported by columns. It is the flared eave or "kick" that is often called Dutch (as opposed to examples of straight gambrels).*

Flemish *Relating to Flanders, which comprised parts of northern France, southern Belgium, and the Netherlands (Holland).*

Gambrel *describes a two-sided, usually symmetrical, roof with slopes on each side. The upper slope is shallow and the lower slope is steep. Gambrels shed water and snow while allowing attic headroom. Gambrels were popular from the late 1600s until about 1810, even longer for barns. Some Shingle Style houses also have gambrels.*

Mansard *is another double-sloped roof type, historically with a near-flat deck above steep sides that may be convex, concave, straight, or ogee. The name comes from 18th-century Paris architect François Mansart.*

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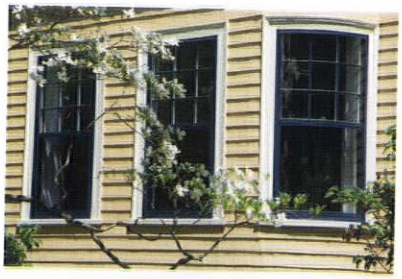

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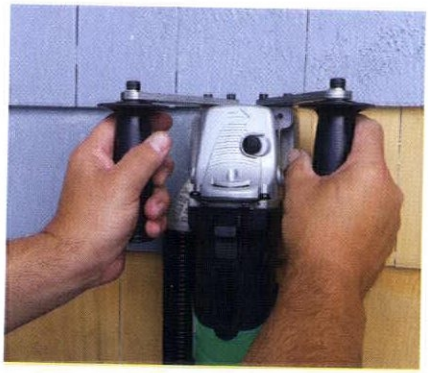

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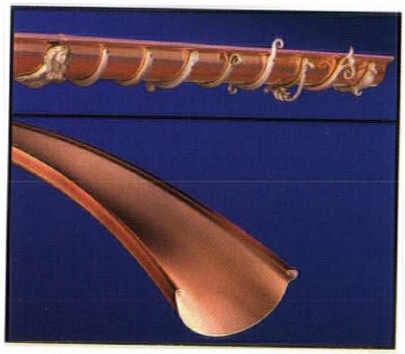

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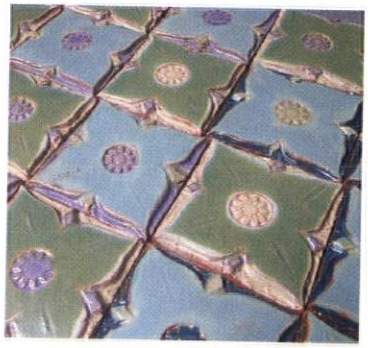

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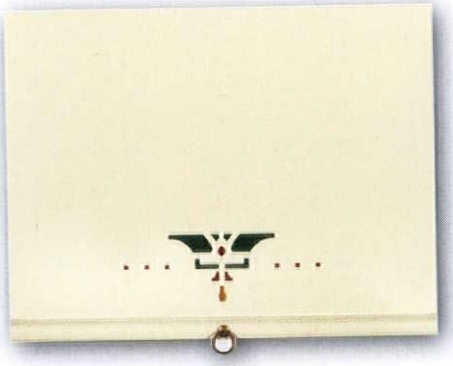

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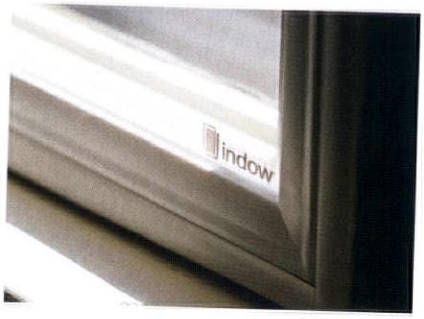

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Window inserts that instantly block cold drafts, increase energy efficiency, and hush outside noise. Award-winning design is compression fit, non-damaging to your original windows, and easy to install.
503-822-3805; www.indowwindows.com

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Nostalgic Warehouse

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800-522-7336; www.nwdoorhardware.com

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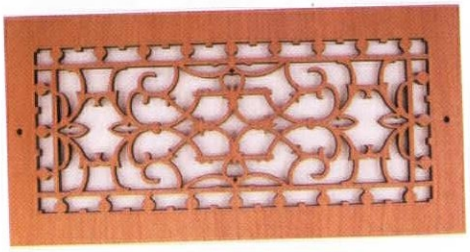

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State-of-the-art facility manufactures antique registers, decorative registers, heat vent covers, and other architectural products that are of superior quality at the most competitive and affordable price. Made right here in the USA.
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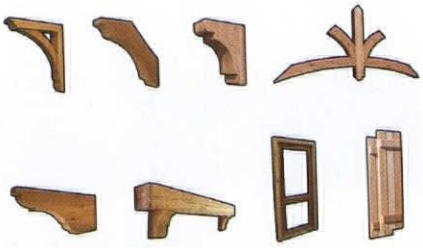

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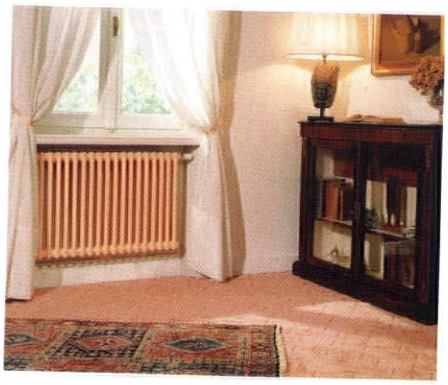

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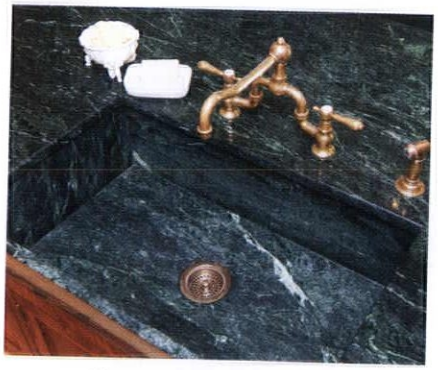

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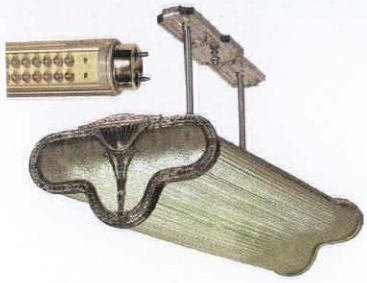

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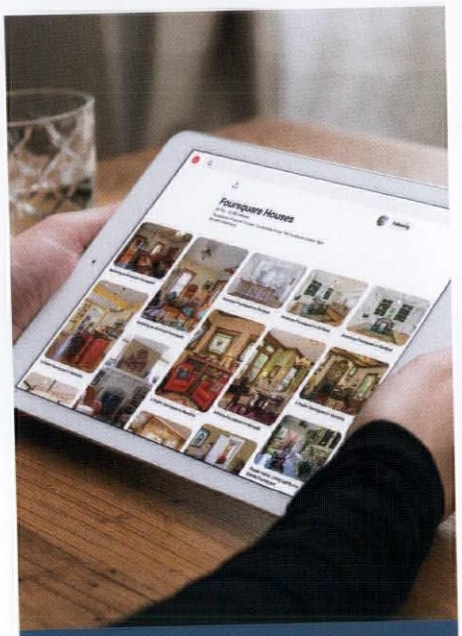

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ARCHITECT David Sain, **Rockhill and Associates**, Lawrence, KS: rockhillandassociates.com, studio804.com

Related Resources

PLASTER REPAIR PRODUCTS **Abatron** abatron.com *Plaster coating system, Krack Kote, mold-making compounds, specialty adhesives & sealants* **Specification Chemicals** spec-chem.com *Nu-Wal restoration system repairs & stabilizes damaged plaster*

PRESERVATION AT HOME

p. 24 **CONTRACTOR** **Full Circa Inc.**, Portland, OR: fullcircainc.com **MATERIALS** composite elements **AZEK** azek.com • epoxies **Abatron** abatron.com **ROOMSET WALL-PAPERS** **Bradbury & Bradbury** bradbury.com

p. 25 **DESIGN** **David Heide Design Studio**, Minneapolis, MN: dhdstudio.com **WOODWORK** **Frost Cabinets**, St. Paul: frostcabinets.com **MASONRY** **Dan McMillan Masonry Inc.**, St. Paul: (612) 282-4263

p. 26 **FLOORING** **Forbo Marmoleum** forbo.com

p. 27 **ARCHITECT** **John Altobello**, Cambridge, MA: johnaltobelloarchitecture.com **PAINT COLOR CONSULTANT** Frankie Lieberman, **Historic Hues**, Cambridge, MA **EXTERIOR COLORS** body HC100, trim HC33, sash Essex Green, porch ceiling HC95, all **Benjamin Moore** benjaminmoore.com

KITCHENS + BATHS

LINOLEUM **Forbo Marmoleum** forbo.com **REFRIGERATOR** vintage; see similar **Big Chill** bigchill.com • **Elmira Stove Works** elmirastoveworks.com • **Smeg** smeg.com **WALLPAPER** vintage; see similar 1940s Post War collection at **Brad-bury & Bradbury** bradbury.com

Related Resources

CORK FLOORING *see Know-How, below*

THEY STILL MAKE

BREEZE BLOCKS **Villa Lagoon Tile** villalagoontile.com *More than 20 patterns of breeze blocks, as well as encaustic cement tile* • **Orco Block & Hardscape** orco.com *Nine classic patterns, various tints & finishes*

Related Resources

MORE SUPPLIERS **A1 Block** a1block.com **Angelus Block Co.** angelusblock.com **Atlantic Coast Precast** (ACP) atlanticcoastprecast.com **Carroll's Building Materials** carrollsbuildingmaterials.com **Niagara Block** niagarablock.com **Our Block Co.** ourblockco.com **Tileco** tilecoinc.com **BOOKS** **Concrete Screen Block: The Power of Pattern** by Ron and Barbara Marshall (Palm Springs Preservation Fdn., 2018) *Mid-century use with an emphasis on Palm Springs, and identification of 250 block patterns.* **The Breeze Block Book** edited by M. Ward & S. Marshall (Uro Publications, 2019) *About the resurgence of interest and modern fabrication techniques.*

SINK RESTORATION

Vermont Soapstone vermontsoapstone.com *Custom sinks, countertops, flooring & more* **CUSTOM & VINTAGE SINKS** **Bathroom Machineries** deabath.com *Vintage & new* **Bucks County Soapstone** buckscountysoapstone.com **Copper & Brass Sinks Direct** coppersinksdirect.com **Copperworks** copperworks.com **Franke Sinks** franke.com **German Silver Sink Co.** germansilversink.com **Grampa's Antique Kitchen** grampasantiquekitchen.com *Antique sinks & appliances* **Kohler** kohler.com **Linkasink** linkasink.com *Stainless steel, copper kitchen sinks* **M. Teixiera** soapstones.com *Soapstone sinks & counters* **Nantucket Sinks** nantucketsinksusa.com *Traditional fireclay, stainless, stone-composite sinks* **NBI Drainboard Sinks** nbidbs.com *Modern reproduction farmhouse drainboard sinks* **Native Trails** nativetrailshome.com *Copper, nickel, stone & earth-friendly composite sinks* **Rachiele Sinks** rachiele.com *Custom & specialty copper, brass, stainless sinks* **ready to re** readytore.com *Refreshed vintage & new sinks/fittings* **Rohl** rohlhome.com **Sheldon Slate** sheldonslate.com **Signature Hardware** signature hardware.com *Many traditional & utility sinks* **Specialty Stainless** specialtystainless.com *Custom-fabricated stainless steel* **Stone Forest** stoneforest.com *Copper, stainless, stone* **Vermont Verde** vtverde.com *Providing green serpentine stone for custom countertops & sinks* **Vintage Tub & Bath** vintagetub.com *Stylish sinks in fireclay, enamel cast iron, stainless, copper* **RESTORATION** **American Bath Resurfacing** americanbathresurfacing.com *Porcelain sink repair, stainless-steel polishing* **Custom Ceramic Coatings** customceramic.com *True porcelain refinishing of cast-iron fixtures at high heat* **Independence Porcelain Enamel** ipe-porcelain.com *True porcelain refinishing for cast-steel sinks* **Porcelain Industries** porcelainindustries.com *Porcelain tub refinishing* **Porc-A-Fix** historichouseparts.com *Touch-up paint*

KNOW-HOW: RESILIENTS

Armstrong armstrong.com *LinoArt® linoleum, Bio-based flooring, rigid-core flooring, more* **Duro Design** duro-design.com *Cork in 88 colors, six patterns* **Expanko Resilient Flooring** expanko.com *Cork (incl. ½" thick Heirloom), PVC-free rubber, eco-friendly blends* **Forbo** forbofloorings na.com *Marmoleum linoleum Click tiles, panels & sheets* **Globus Cork** corkfloor.com *Sustainable colored cork tile; floating cork floors* **Green Home Floors** greenhomefloors.com *Marmoleum products* **Jelinek Cork Group** corkstore.com *Cork flooring since 1855* **Johnsonite** johnsonite.com *Lino, VCT, rubber* **Linoleum City** linoleumcity.com *Retail source for linoleum, cork, rubber, vinyl* **Mannington** mannington.com *Resilient sheet, non-vinyl resilient, rubber sheet, tile* **Nova Distinctive Floors** novafloorings.com *Linoleum floors, Corkstone, leathers* **Tarkett** tarkett.com *Vinyl sheet, luxury vinyl* **US Floors** naturalcork.com *Sustainable cork* **WE Cork** we cork.com *Cork floor tiles, floating floors, composition cork* **Wicanders** wicanders.com *Cork flooring*

DIYer: WOOD FLOORS

Related Resources

WOOD FLOORING **Goodwin Company** heartpine.com *Reclaimed antique wood for flooring* **Oshkosh Designs** oshkoshdesigns.com *Parquet flooring, inlay, medallions, borders & inlay* **FLOOR STRIPPERS/FINISHES** **Franmar** franmar.com *SoyGel coatings remover for wood* **Howard Products** howardproducts.com *Wood-care polishes, waxes, restorers* **Waterlox Coatings** waterlox.com *Tung oil & urethane finishes for floors* **TOOLS** **Woodcraft** woodcraft.com *Wood repair & finishing tools*

PORTLAND TUDOR

PAINTS **Miller Paints** millerpaints.com • **Sherwin-Williams** sherwin-williams.com

p. 66 **VINTAGE WALLPAPER** by M.H. Birge & Sons; contact **Bolling & Co.** bollingco.com

p. 68 **TIN CEILING** **W.F. Norman** wfnorman.com **FLOORING** **Forbo Marmoleum** forbo.com

p. 70 **FLOOR TILE** **Pratt and Larson** prattandlarson.com **LIGHTING** **Rejuvenation** rejuvenation.com

1951 MODERN

p. 79 **COUNTERTOPS** manmade quartz **Caesarstone** caesarstoneus.com

p. 80 **BATH TILES** **Ann Sacks** annsacks.com **WALL COVERING** grasscloth (mfr. unknown)

Related Resources

Make it Mid-Century makeitmidcentury.com *Mid-century-style building materials; DIY kits*

1920s VERNACULAR

ROOFING **BP** Roofmaster series organic asphalt, architectural shingles bpcan.com *Note: product may be no longer available; contact mfr.*

p. 86 **STOVE** **Elmira Stove Works** elmirastoveworks.com **TIN CEILING** **Brian Greer's Tin Ceilings**, Petersburg, ON: tinceiling.ca **FURNITURE** **Pulaski Furniture** pulaskifurniture.com **WALLPAPER** ca. 2009 **Concord Wallcoverings** through retailers

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OOPS, LOST MY HEAD!

The photos were taken in a tiny borough in southeastern Pennsylvania, where, for the most part, houses have been well maintained. This downtown row of Victorian brick duplex houses (above) is no exception. Look right across the street (left), though, and find a gruesome kind of remodeling: decapitation!

A half-house left standing when its neighbors were removed has been sheared below the second floor. Gone entirely is the third floor with its livable dormers, mansard roof, and towers. The long-gone porch was replaced by a boxlike extension, jarring in its non-conforming windows and vertical white siding.

It does look like a patch-up after some disaster. The structure is now a tavern, explaining some changes. But still, it makes us wish there were a *pro bono* defender of architecture, there to steer things not toward justice but toward preservation of the public streetscape.

> “Rezoning, disaster? …‘Was there a fire?’”
>
> **—Krista O’Grady**

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